PARENTS EDITION—FORMERLY *YOUR FAMILY AND MIDDLEBURY*

Middlebury

COLLEGE NEWS LETTER AUTUMN 1968

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MIDDLEBURY COLLEGE NEWS LETTER

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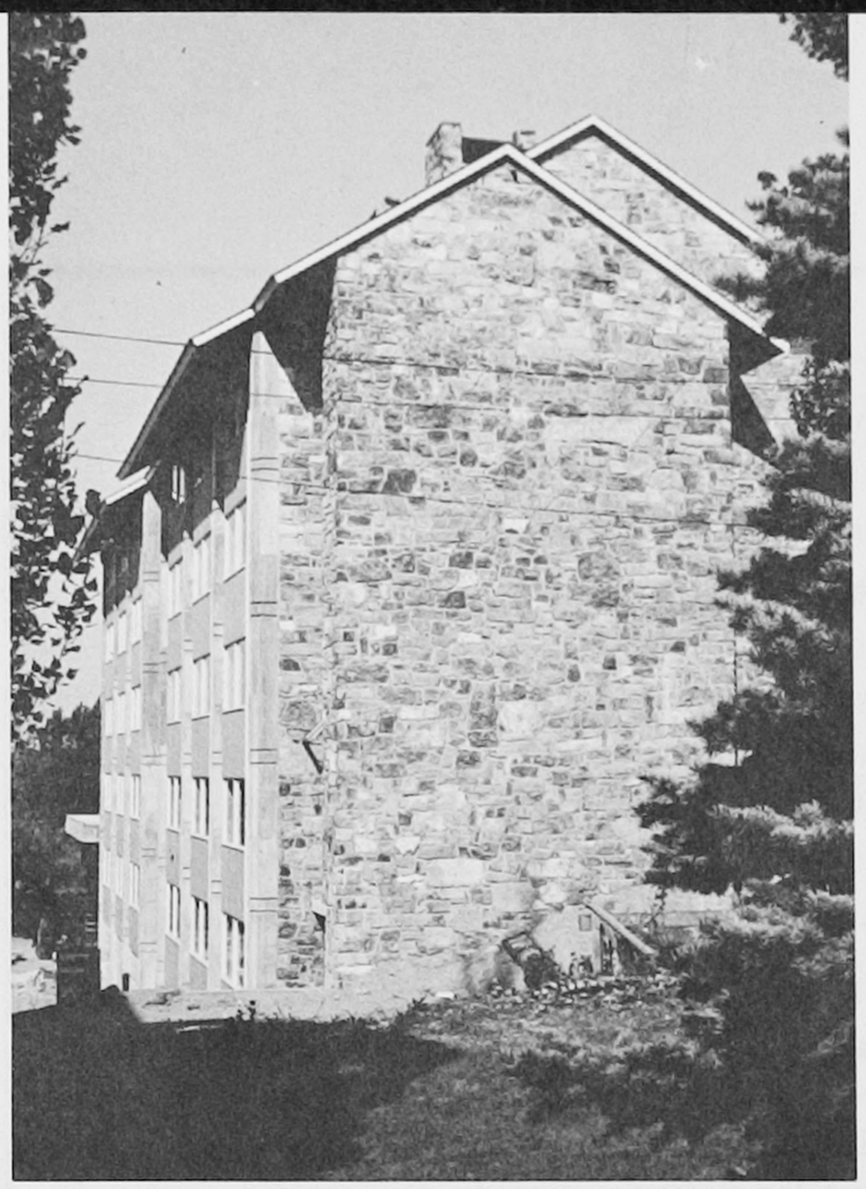
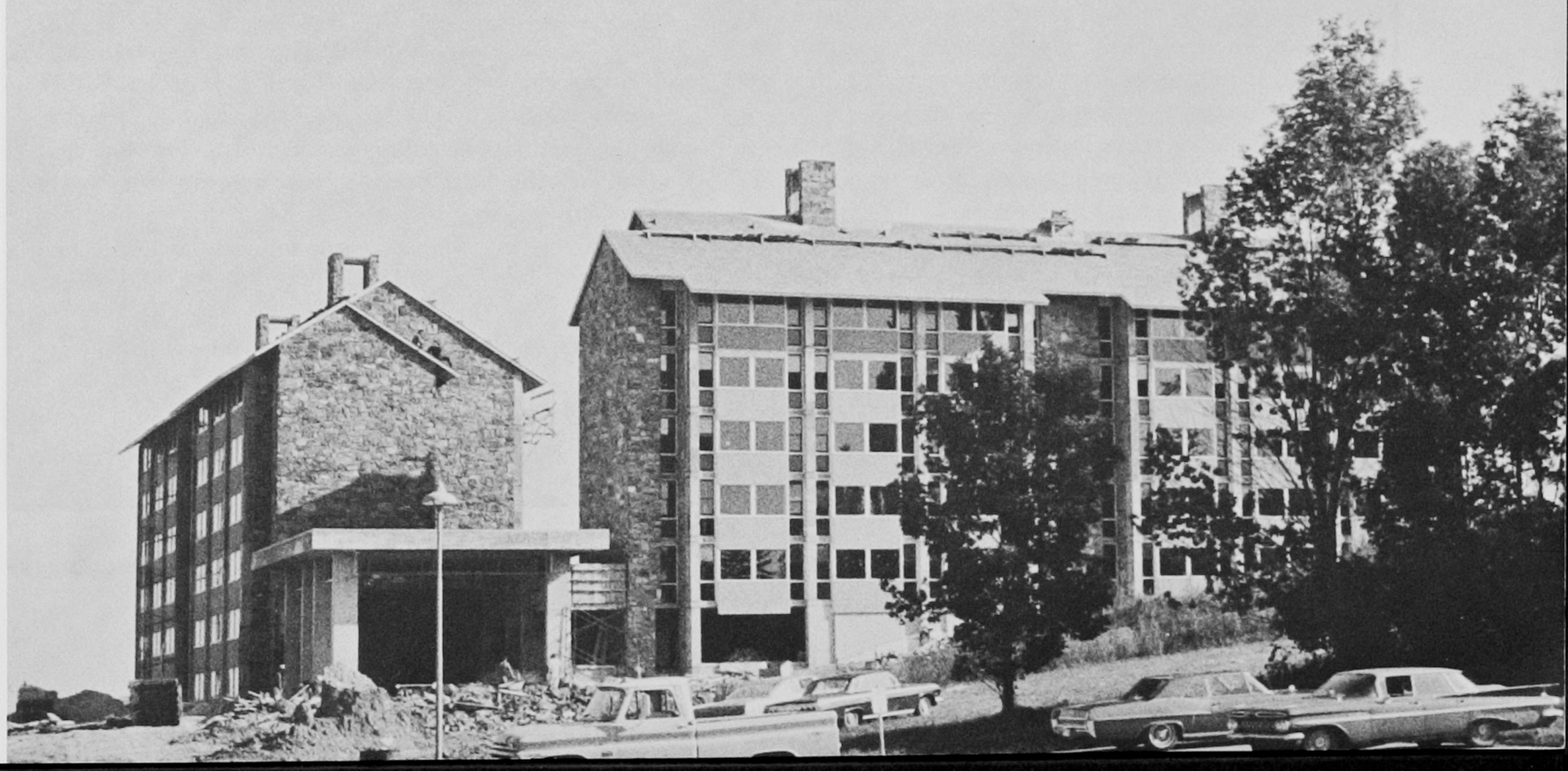


NEW DORMITORIES
on the ridge northwest of Pearsons, being readied for 243 students in January, as they appeared in September.



KARL L. ANDERSON

1905–1968

GEORGE ADAMS ELLIS PROFESSOR OF ECONOMICS 1957 - 1968

On Sunday, July 14, 1968, our colleague, Karl Anderson, died in Porter Hospital, Middlebury, at the age of 63.

Senior member of the department of Economics and holder of the George Adams Ellis professorship in the liberal arts, Karl was dedicated to the craft of economics, provided the structure within which the departmental offerings were integrated, and was effective in developing the senior majors as professional scholars. In the division of Social Sciences, he was not only a steadying hand but a leader concerned that the division of which he was chairman have its proper place as a piece of the whole in our educational design. While serving on the Faculty Council he was a fair-minded, informed member. As, on occasion, our representative to the Committee on Conference with the Trustees, he defended faculty prerogatives with determination. In community affairs, he was a responsible public servant, serving as town auditor and a leader in the local Fire District.

Karl was an approachable and a magnanimous man. In wit, he was sometimes wry, often light-hearted, even gay; in manner, he was a fine, attentive listener; in viewpoint, he trusted in the institutional processes and the forms of ritual. The temper of his mind was deliberate as though he were to say: "Let's put our heads together. Let's consider this matter from every angle." Whether in academic or non-academic councils, he showed a lively, supple, and forensic mind. Practised in free debate and public discussion, he spoke our language, knew our ways, mingled with us, participated in our struggles.

A devotee of craftsmanship in all forms, Karl respected the spoken word and honored the written word with a constitutionalist's regard. To Karl as much as to any one in this faculty, we owe assistance on the legislation which produced both the Rules and Procedures and the Rules of Appointment and Tenure. In working closely on our By-Laws, he fitted prospective legislative action to the closely-reasoned formulation of principle. In his enlightened way his favourite inquiry was: "Is this useful?" So it was he liked best in our councils to adjudicate a difficult point, wrestling with it like Jacob at Jabbok until he got its blessing in a clear, articulate, intelligent statement.

In his career he had grown up on Prince Edward Island, of Scotch stock, received his early education at Mount Allison College, earned his advanced degrees at Harvard, taught economics at Harvard and Bryn Mawr, served this country in the Office of Price Administration from 1942 until 1946, and in the International Resources Division of the State Department from 1946 until 1949, and thereafter as Director of the British Commonwealth Division of the Bureau of Foreign Commerce, and Deputy Director of the Bureau of Domestic and Foreign Commerce. From 1954 to 1957 he was a member of the faculty of the National War College. He joined us in 1957, making economics the center of his life here, and serving Middlebury College well as teacher and counsellor.

Karl was an experienced public servant who brought to his teaching the vision of an horizon beyond the academic. Above all, he brought no arrogance of power from high places into the councils of this college: he brought wisdom, conviction, and a deep loyalty to its administration.

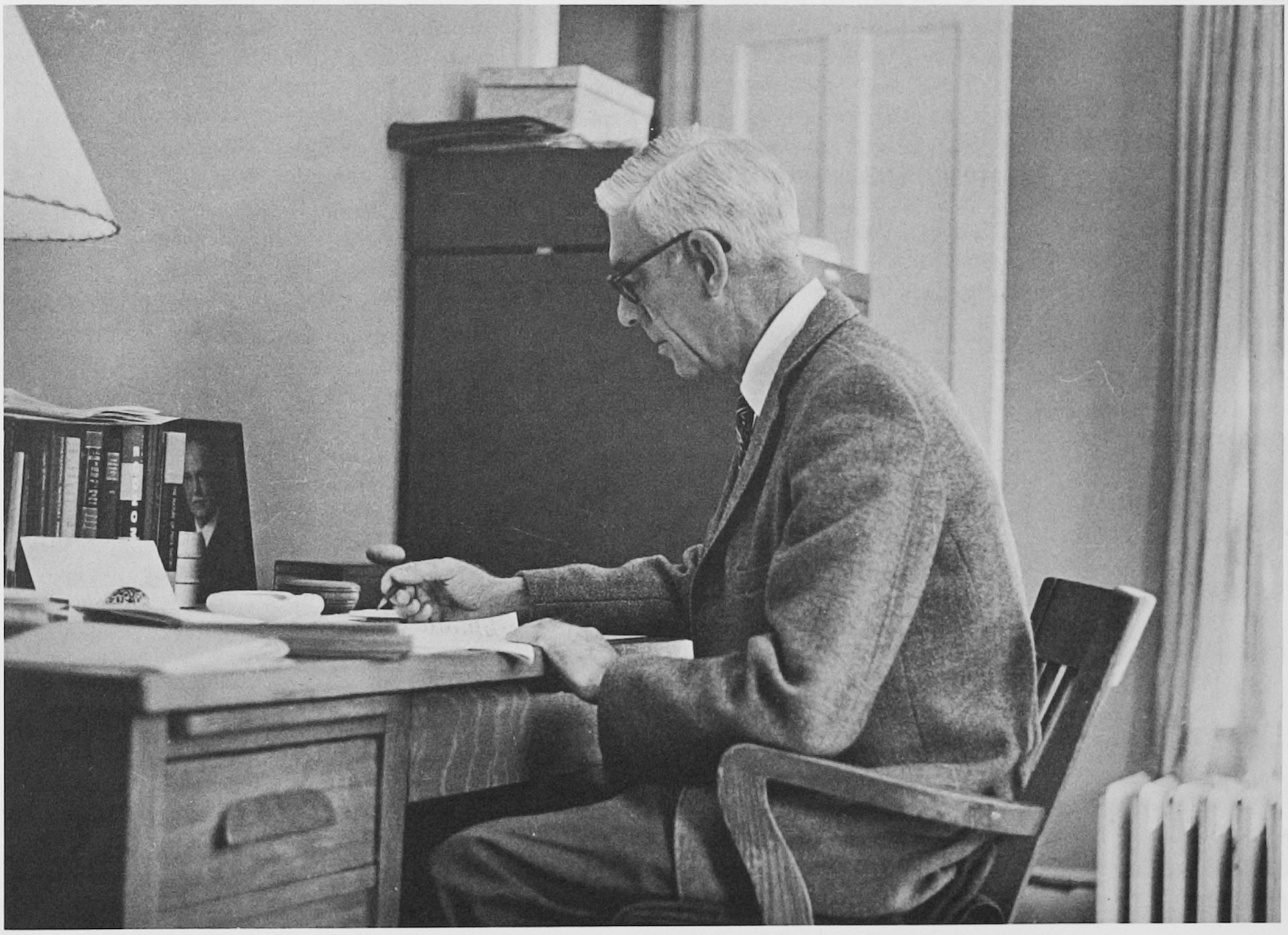
"The sad thing is not the death: the sad thing
Is the life's loss out of earth when the living vanish."

From the Minutes of the Faculty Meeting of September 16, 1968.

"Karl Anderson was as self-effacing a soul as I have ever known. Yet a career so rich in accomplishment might well have made him otherwise. Only after years of knowing him and meeting others who were associated with him before he graced our company, does one begin to appreciate all that he did. His humility was a lovely adornment and an example for others.

"He came to us after mid-career when the fires of personal ambition had been banked. Thus from the very beginning of his tenure here he was free of the demons that drive younger men. Because of this he was marvelously available and helpful to junior colleagues to whom he might speak the word of encouragement or, when it was needed, censure. With what skill and dead-pan amusement could he puncture the bubble of an inflated self-estimate, but always with kindness and never in malice. In all things he was a gentleman to his fingertips."

Dr. Charles P. Scott, Chaplain
at services in Mead Memorial Chapel, July 17, 1968



The Negro Revolution and Middlebury

The rising demand across America for the full rights of citizenship for Negroes is arousing responses, however belated, among college administrators and students. □ *While some elite colleges in the Northeast are actively recruiting Negro students, the mechanisms of selection are tending to make these schools more rather than less segregated.* □ *Educating the Southern and urban-slum Negro is but a highly visible part of the broader effort to learn how to bring* all *of the culturally disadvantaged into fully useful citizenship. This appears to be the educational frontier for our society for the remainder of the twentieth century.* □ *Has Middlebury a role in that make-or-break effort?*

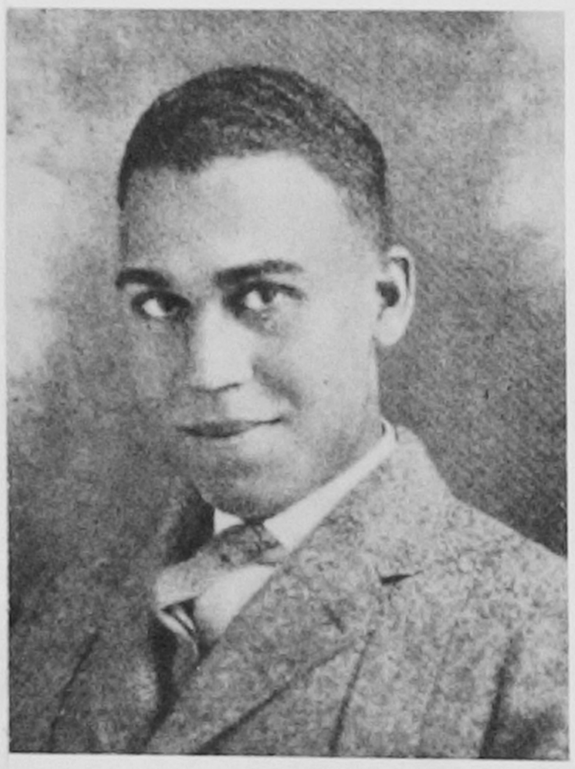
"It seems to me that we have come upon a period of basic national stress. Affirmative and constructive response should come from every responsible quarter. I believe the College should remain non-partisan on issues which are not educational, but I believe also the College should encourage informed and positive citizenship. The College itself does stand for honesty, equity and justice; it nurtures compassion, understanding and the open mind. Hence, the responsibility of the College is clear. It must do what is appropriate for it to do in facing this period of stress."

With these words, Dr. Armstrong invited the participation of faculty, students, and administrators in a Special Committee to study and recommend to the President the most appropriate role of Middlebury "in the national effort to seek remedies for the grievous problems of the urban ghetto, poverty, and racist discrimination" and second, "to strengthen the preeminence of nonviolence as the most moral and practical means to the desired ends."

Dr. Armstrong announced his intention to appoint this committee during the Memorial Service for Martin Luther King, in Mead Chapel on April 8th. Some topics for review, he suggested, might well be (1) offering of courses relating to minority groups, such as Negro history and culture; (2) admissions procedures for Negroes; (3) student involvement through such campus organizations as the Board of Governors and the Cultural Conference; (4) student exchange programs with Negro schools; and (5) how any recommended programs are to be funded.

The Special Committee, chaired by Dennis O'Brien, Dean of the College, consists of five faculty, four administrators, and four students. During April and May the group met twice a week at lunch time and at the end of May presented to the President a preliminary report of their discussions. Much of their attention, at first, went to the Y.O.U. project (reported elsewhere in this issue), which had then just gotten organized and was looking for College cooperation. Members of the Committee in frequent meetings with the Y.O.U. students helped to refine the details of the project, to arrange a matching grant from the College, and to locate a professional program director.

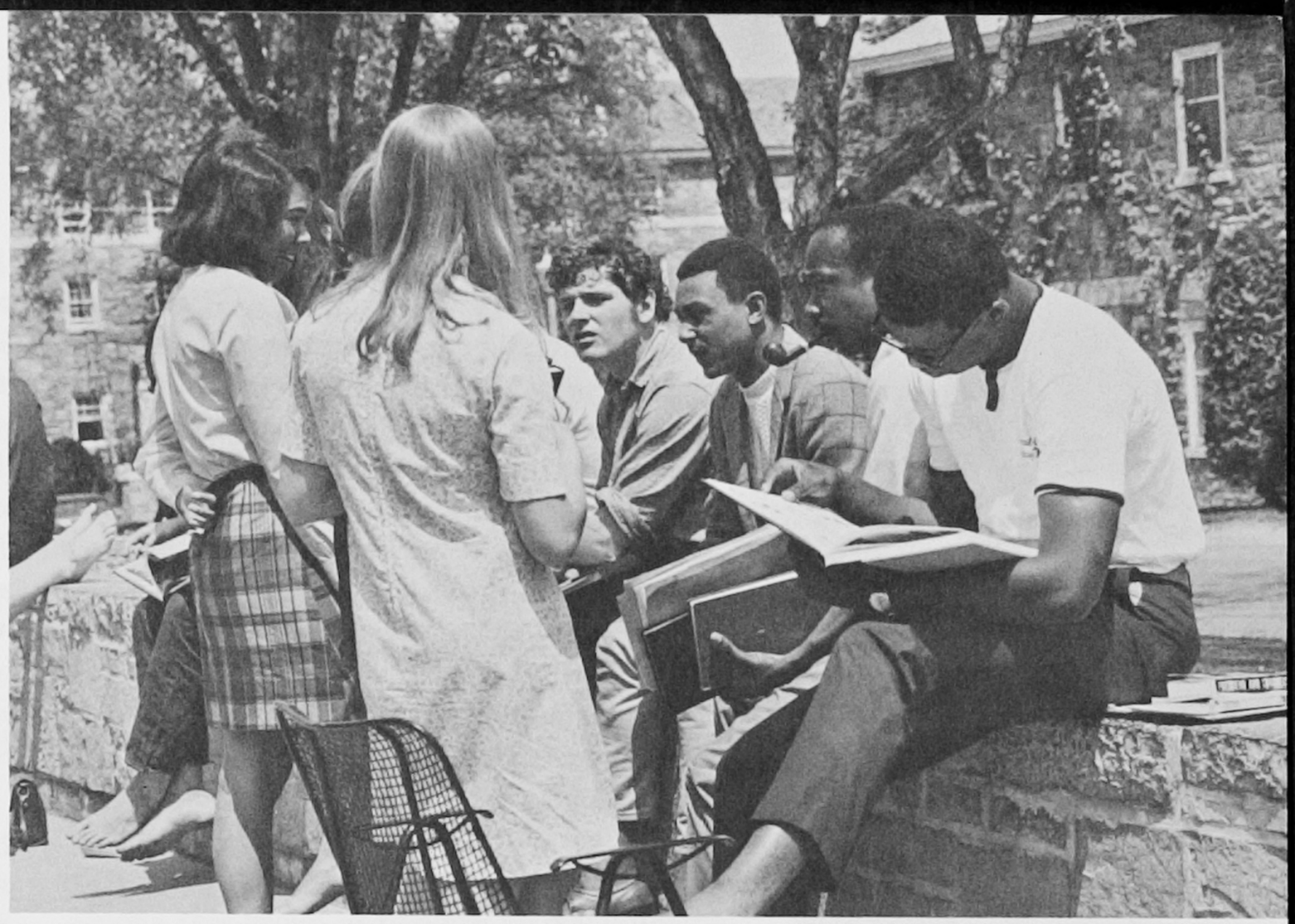
Before citing specific recommendations of their report, some background on the present situation of Middlebury and comparable colleges in the Northeast in relation to Negro higher education may be helpful.



Emile T. Holley '25

Negroes at Middlebury

Middlebury has never had more than a token number of Negro students: the first was Ernest Elisha Grant, a 28-year-old Jamaican who enrolled in 1912 and transferred after two years to the University of Michigan. The second was Cornelius Roosevelt Palmer, from West Cape May, N. J., a chemistry major and member of the cross-



country track team who attended in 1921–1923. The first Negro to graduate was Emile T. Holley '25 from New York City, who made a brilliant academic record at Middlebury: he graduated *cum laude* with honors in philosophy and high honors in English; he was a violinist in the College orchestra, was elected to Phi Beta Kappa, and took his Master's degree at Middlebury in 1926. He has recently retired after 17 years as professor of English and Journalism at Miner Teacher's College, in Washington, D. C. ("The happiest years of my life," he wrote recently, "were spent at Middlebury.")

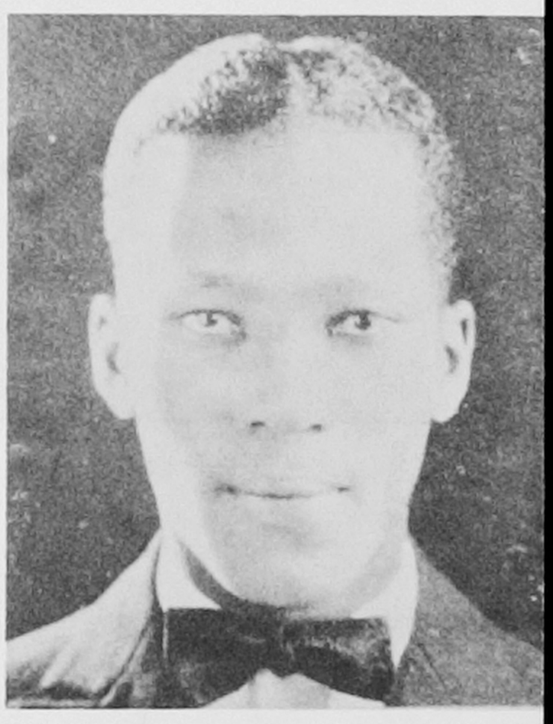
The second Negro graduate was the late Gladstone L. Chandler '26 from Andover, Massachusetts, who compiled an excellent academic record (major: English and Math) while also a member of the baseball, track, and hockey teams and the Debating and German clubs, winning awards of Parker Prize Speaker and Merrill Prize Speaker, and graduating with honors in English and in Pedagogy. Mr. Chandler was professor of English at Morehouse College in Atlanta for many years—one of his students was Martin Luther King.

In the next 42 years, only nine Negro men have graduated from the College. The first Negro girl to graduate (and the first to be admitted) was Diane Mercedes McAfee '64. After graduation, Miss McAfee was a secretary at the Ford Foundation in Manhattan for a year, worked as a VISTA volunteer with the Navajos in New Mexico for a year and taught in a public school, there, a second year, and is now working toward her Master's in English at the Claremont Graduate School, in California.

In the past 13 years, U.S. Negroes have averaged less than 0.3% of Middlebury's graduates. Nevertheless, Negro enrollment has increased appreciably since 1960: from three to 23 students. For comparison, Negro enrollments at 12 other first-rank schools in 1967–68 (as a percentage of total enrollment) were reported* to be:

Wesleyan	5.8%	Bowdoin	2.6%
Swarthmore	5.4	Dartmouth	2.4
Harvard	3.7	Yale	2.3
Mt. Holyoke	3.3	Princeton	2.0
Amherst	3.0	Colgate	1.9
Carleton	2.9	Middlebury	1.7
Williams	2.7		

**By the U.S. Office for Civil Rights*



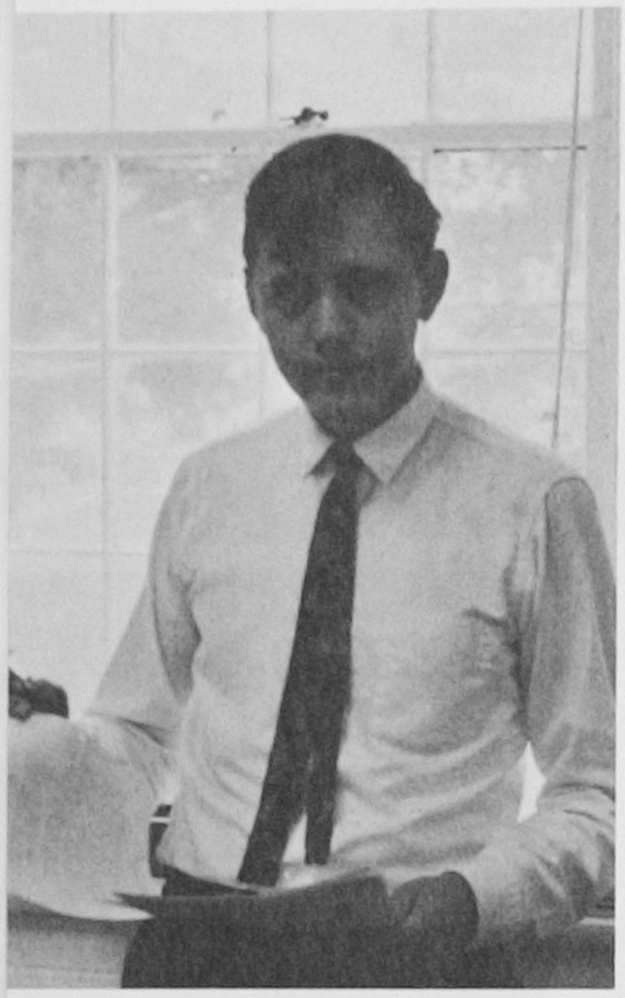
Gladstone L. Chandler '26

Why and How Many?

Why is there concern that there be Negroes among the Middlebury student body? And how many should the College hope to have? In discussing these questions, recently, Dean O'Brien commented,

"To set some percentage figure as our goal in recruiting Negro students is not meaningful—it's a gesture, only—mere tokenism. "Tokenism" because no matter how many Negro students we enrolled in our Freshman classes, this would be but a drop in the bucket compared with the present massive need

Diane McAfee '64



Dennis O'Brien

of Negro Americans.

"We ought to try to have 'a significant number' of Negroes in our student body in the interests of cultural diversity. To have black faces around *per se* means nothing if those students come from the same prep schools and cultural milieu as so many of our white students. The important factor isn't race, but cultural background.

"We pride ourselves on being a national, not a local regional, college. Because this offers our students a more representative campus environment from which to learn what America's really all about. For similar reasons, we should try to offer, on our campus, cultural as well as geographic diversity."

Similar attitudes prevail at other schools, as well: there is, in fact, a stiff competition this year among first-rank colleges in the Northeast to enroll enough qualified Negro freshmen to give the desired diversity to their campuses. Unfortunately, the demand exceeds the supply.

A year ago the Williams Alumni Review reported:

> "Wesleyan, with a special scholarship program for those qualified, apparently has the highest proportion of Negroes among its incoming freshmen of any college in the Northeast this fall, 39 out of 352, or 11 per cent and the broad effort to give deprived youngsters a chance at first-class education is beginning to show results. Yet Wesleyan, like other colleges, is far from satisfied. Noting that it had accepted 62 but got only 39, an officer said, "The competition for qualified Negro students from the urban districts was particularly keen, especially among the Ivy League and other northeastern colleges."
>
> "According to the chief of the Co-operative Program for Educational Opportunity, Cornell probably outranks Wesleyan in efforts made to attract Negro freshmen and proportionately came close to it in achievement, with more than 50 in its freshman class. Also Dartmouth has 18 Negro freshmen. The number of Negroes among the 333 freshmen at Williams this fall is only 10, although Williams accepted 30. Last year Williams fared better with this group, getting 11 out of 17."

The New York Times (April 14, 1968) reported that in a freshman class of 810, Princeton admitted 76 Negroes out of 142 applicants (versus 23 out of 83 applicants last year); Yale admitted 70 Negroes in a class of 1025 as against 40 enrolled last year; and Pennsylvania accepted 125 out of 175 Negro applicants in their freshman class of 1700.

This Fall Middlebury accepted 19 Negro students in its Freshman Class of 553, of whom six actually enrolled.

Skimming the Cream

Unfortunately, these results—however beneficial to the white-student majorities at these schools—are not contributing significantly to meeting the needs of Negroes seeking a college education. In fact, the probable net effect of these recruiting efforts is merely to shift the most-able Negro high-school graduates from the better Negro colleges into the Ivy schools: Yale's gain is Howard's loss.

Dick Moll, Bowdoin's director of admissions, comments: "Why has the Negro-student population of New York University declined? Simply because the Ivy types are invading NYU territory—principally Harlem—and are stealing the brightest Negroes and NYU has been reluctant to dip, to take Negro students with College Board scores in the 300's. But this is not the news that receives widespread acceptance by the media. Instead it is the news that Bowdoin, Yale, Swarthmore, and others are increasing their Negro-student populations, and this is why so much of the public thinks there are more opportunities for Negroes today."

For the unhappy fact is that because the average level of elementary and secondary education available to U.S. Negroes is so inferior to that provided white students, less than 5% of each year's total of Negro high-school graduates are fully qualified to compete for enrollment in first-rank colleges, white or Negro. Median Scholastic Aptitude Test (SAT) scores of freshmen at these schools are now running in the mid-600's; the proportion of Negro high-school graduates who score even 500 or more is reported to be 1 or 2%, or about 3000 students, nationwide.

The *College Board Review* for Winter 1967, which reported this figure, also states (on the basis of the calibre of students they enroll and other objective standards) that there are six "elite" Negro colleges in the U.S. The total enrollment of freshmen at these six schools each year is sufficient to absorb every one of these 3000 fully qualified Negroes. But it is this select group of students to which most of the Ivy schools' recruiting efforts are directed. What happens to the other 200,000 Negroes who enter college each year?

There is now evidence in hand that a substantial percentage of them are entering colleges that aren't helping them much. A recent survey article in *College Board Review* offers eloquent testimony to the size of the problem and its implications for the future:

Only 21 Negro colleges are good and only six of these are "elite," according to quality ratings the authors used in their recent study of 83 of the country's over 100 primarily Negro colleges. Of the rest, 32 are fair ("of lesser academic quality, but with some promise") and 30 are poor ("with little academic quality and little promise of change for the better").

Of every 100 Negroes from Southern high schools entering four-year Negro colleges, they found, only 35 enter those rated elite or good. Even though most of these students didn't rank in the top half of the authors' national academic-ability measure, "the quality of the colleges they are entering [indicates] that a meaningful educational experience for them is possible."

But of the other 65 in 100 such students, all but a small percentage "were both ill-prepared for college and were entering colleges ill-prepared to help them." Such students probably represent about 60,000 persons, the authors add, or "over a quarter of the Negroes attending all colleges, Negro and integrated, in the country."

Perhaps the most significant study finding is that most of these "less able" students intend to teach—presumably in the still-segregated Southern elementary and secondary schools. "We would assume that academically deprived graduates of academically deficient Negro colleges would, as teachers, simply perpetuate the long historical educational deficit of the Southern Negro."

Clearly, if Negro Americans are to climb out of this vicious circle, they must find additional opportunities open to them for quality education.

How Can Middlebury Help?

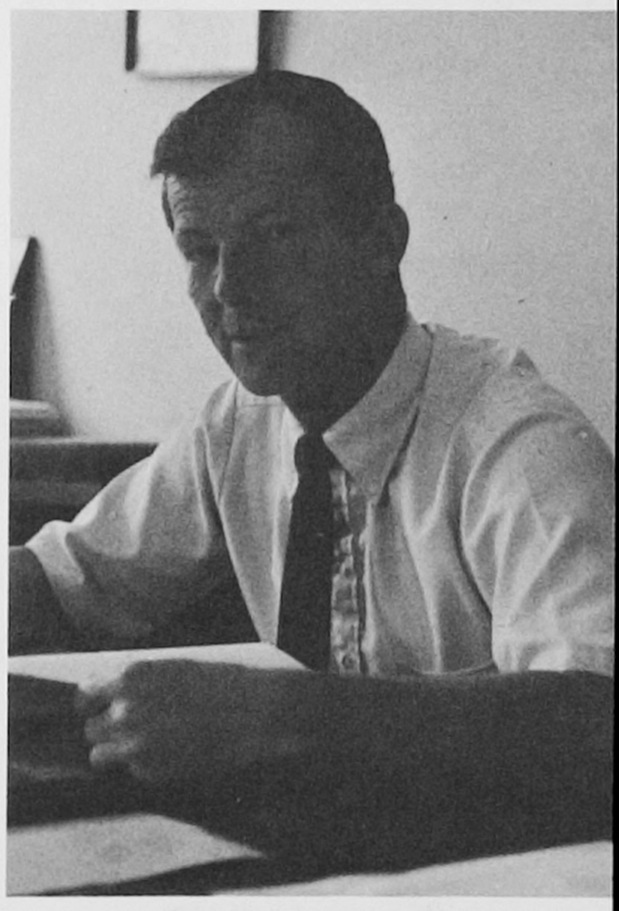
In addition to the 1 or 2% who are fully qualified and can at present choose freely from among the finest colleges in the nation, there is another 10 to 15% whose College Board SAT scores are at or above 400. It is among this group of perhaps 25,000 students that first-rank colleges such as Middlebury might reasonably hope to find men and women to whom they could give a better education than such students would be likely to experience otherwise.

But it seems generally agreed that to render this service—to the nation, to Negroes, and to the other students at Middlebury—at least three conditions must be established: 1) financial aid must be provided in substantial amounts; 2) the Negro students must be persuaded that Middlebury welcomes them and that their college experience, here, will be not unpleasant; and, most of all, 3) the faculty and students of the College must want to help enough to establish special compensatory courses and give special guidance and psychological support sufficient to enable these undereducated students to survive academically at Middlebury.

The View from College Admissions

As Fred Neuberger, Director of Admissions, explained recently, "There have really been three phases in the attempts of the Ivy schools to educate Negroes: The first phase was 'recruit as many qualified Negroes as possible.' This doesn't begin to touch the real problem because *qualified* Negroes are so scarce. The heart of the problem is the large group of ambitious, hard-working, but inadequately prepared Negroes who want a college education.

"The second phase was, 'take in some of the



Fred Neuberger '50

better prepared Negroes and make allowances in grading to permit them to continue in college and, we hope, to graduate.' This attempt has now pretty well run its course. Professors are tired of giving a student a "70" when he merits a "50," just because he's black. And if a student isn't prepared to do college-level work, this debasing of academic standards to let him squeak through doesn't really do the student enough good to justify itself.

"The third phase—which we're really just getting into, now—is 'set up special courses for culturally-disadvantaged students'—such as most of our Negro high school graduates are. The colleges have learned that you can't overcome in one year the cultural privation of a lifetime. You take a reasonably bright graduate of a high school in Scarsdale, set him down with ten questions from the College Board English test and he may get them all right. So you ask him *why* he answered each question as he did and he can't tell you: he doesn't know the rules but his ear told him what was right because he'd been hearing reasonably correct English usage all his life. But take an equally sharp high school graduate from Harlem and he *can't* give you the right answers on the same questions—first because he also doesn't know the grammatical rules and second, he can't answer by ear because he *hasn't* been hearing correct English usage for 18 years. The colleges are now coming around to the awareness that special courses, of some remedial type, have got to be organized for these students to bring them forward into the general cultural milieu of American life."

Frances Hall '57

Admissions offices of the more selective colleges have traditionally relied heavily on College Board scores as predictors of academic success in college. But the verbal section of these tests work against Negroes and others from culturally disadvantaged backgrounds. As a consequence, the first-rank colleges (which are also the most selective) are tending to become increasingly "segregated."

In a report to the Special Committee, Frances Hall, Assistant Director of Admissions, commented on the worth and the limitations of College Board scores in estimating the potential of Negro applicants:

"It seems clear that the tests are biased but that they do test qualities apparently necessary to success in the programs at many colleges *as they now exist*. If we are to break out of this lockstep, I feel that we must consider some non-traditional patterns. We might for example want to consider the admission of a certain portion of our entering class from among those students who come from disadvantaged backgrounds. Less emphasis might be placed upon testing patterns and more emphasis upon personal recommendation, interviews, after-school jobs, special interests, and other such evidences of motivation and desire to succeed. The secondary school record is a key factor and must be given thoughtful analysis but we may wish to maintain a degree of flexibility in this matter."

In the words of the U.S. Commissioner of Education, "This is going to demand some major adjustments on the part of institutions—not a lowering of standards but the introduction of flexibility. If a student comes from a deprived background, the college has to read that into his record and learn to identify his talent and ability even though his test scores do not show it in conventional ways." Furthermore, he adds, "institutional efforts must go beyond taking these less-credentialed youngsters into their hallowed halls; the institutions will have to offer them special support services after they get in—we can't just get rid of them if they start to fail. If their intellectual foundations are weak, then we will have to do a rebuilding job."

Miss Hall warns that admission of disadvantaged students should not even be considered unless the College is prepared to make special provisions for them once they enroll. These provisions were subsequently outlined in the Special Committee's preliminary report.

What the Special Committee Suggests

The President's Special Committee issued in late May its first preliminary report proposing admissions procedures, funding, and a special curriculum for disadvantaged students. Under "Curriculum" the report

proposed

(1) a summer program to be required of such students in preparation for their freshman year.

(2) three-course freshman semesters plus a special year-long tutorial session to overcome weaknesses revealed during the summer program.

(3) option of completing degree requirements without prejudice in five years instead of four.

(4) a special faculty tutor to work with the student at regularly scheduled periods.

(5) a student sponsor to assist his adjustment to college academic and social life.

The report estimated that in addition to finding new funds for the summer program and for additional recruiting activity, the College will need to seek immediate scholarship funds from one or more large foundations before the first of the disadvantaged students can be enrolled.

It was recommended that the Admissions Office work more intensively with those agencies that have proved they can recommend lower-risk disadvantaged candidates: the National Scholarship Service & Fund for Negro Students; ASPIRA—an advisory agency for Negroes of Puerto Rican descent; Upward Bound; and Yale's Transitional Year Program.

What Other Schools Are Doing

For a clearer understanding of what special program of compensatory education involves, it's worth noting what some other colleges have been attempting in recent years.

Yale's "Transitional Year Program" began in 1967. In the first year Yale brought to New Haven 47 men and women from 18 states for one year of non-credit freshman-level work to prepare them to enter college afterward with a good chance of academic success.

They were selected from 400 applicants as having "potential that could be realized and weaknesses that could be remedied by the program." Each was believed to have "a strong leadership quality, an active concern for others, and the ability needed to achieve success in the most intensive kind of academic environment." Each had a "strong desire to learn and to improve their lives." The 47 represented a broad spectrum of racial and ethnic backgrounds and all had extreme financial need: median income of their families was less than $5,000 and the size of most families was five or more.

Each student was assigned a graduate student or faculty member whose own field of scholarship fitted the specialization interest of the student. The Transitional Year program is sponsored and administered by the University but is a separate program: its students are not enrolled in the University and most of the faculty are not members of the Yale faculty. The program is housed in quarters adjacent to the campus and uses the Yale library, language labs, and gymnasium.

Designed to fill gaps in prior education and offer an introduction to college-level work, the curriculum consists of four courses— English, mathematics, one language (French, Spanish, or German), and American history— with biology as an elective fifth course. The history course parallels a freshman history course in format and readings and tries to develop the student's ability to read critically, organize his own thoughts logically, and write clearly.

Students also see productions of the Yale Drama School and of the community theatre at Long Wharf, and are encouraged to attend recitals and symphony concerts, and special lectures and discussions offered in the regular University program.

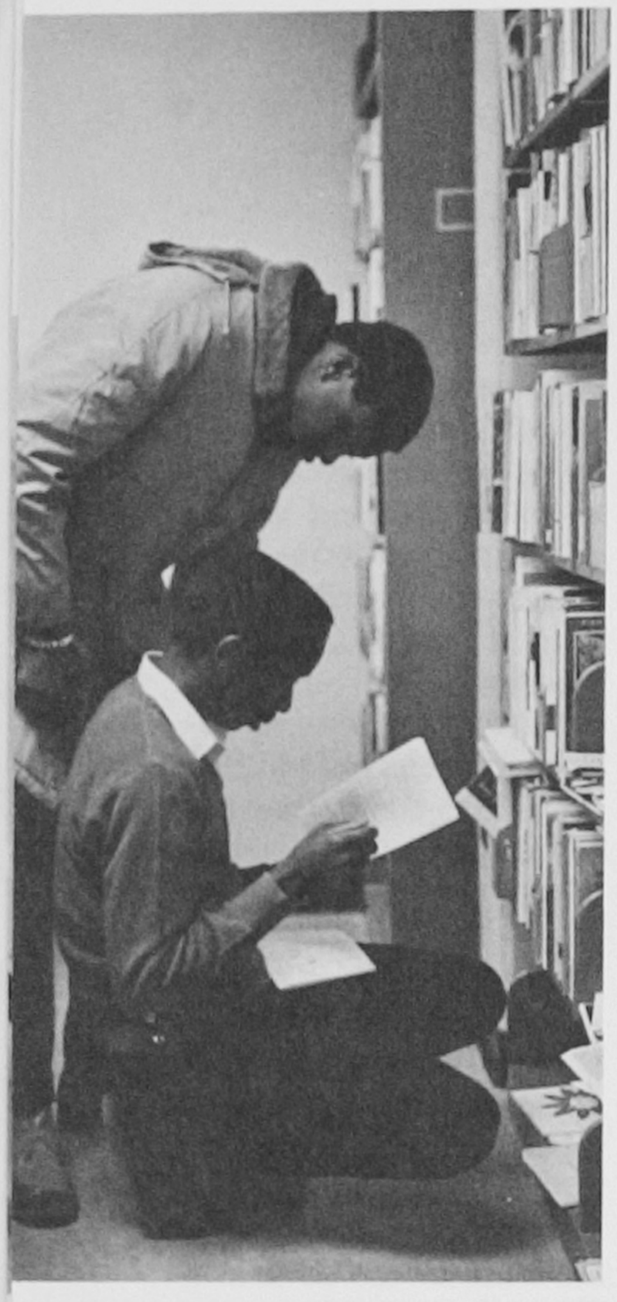
Students are advised on their choice of the wide range of colleges open to them and are given help in arranging applications to college. Nearly all require maximum financial aid.

The cost of the program has been estimated at $3,000 per student; it was supported initially by a $225,000 Rockefeller Foundation grant.

Wesleyan University, Middletown, Connecticut, is a men's school comparable in size to Middlebury though it enjoys an endowment some six times greater. In the last four years it has applied some of this extra margin to the careful and consistent recruitment of students from culturally disadvantaged, minority backgrounds—mainly Negro.

"It seems to me that one of the questions that must be asked of small but excellent liberal arts colleges and large but excellent universities is what do they mean by the term excellent? I suspect that in terms of student recruitment, institutions are playing the game of excellence to the point that they admit only the student who is most like the one they want to graduate. That is the reason they go for students with 700 board scores, straight-A high school averages, and wealthy parents. Perhaps the greater task of a college is to bring about changes in the students we do admit. There is something more— or should be—to the educative process than taking a bright student, keeping him in a deep freeze for four years, and then graduating him."

—Jerry Brown
Dean of Students
Bowdoin



"What white Americans have never fully understood —but what the Negro can never forget—is that white society is deeply implicated in the ghetto. White institutions created it, white institutions maintain it, and white society condones it.
It is time now to turn with all the purpose at our command to the major unfinished business of this nation. It is time to adopt strategies for action that will produce quick and visible progress. It is time to make good the promises of American democracy to all citizens . . ."
—Riot Commission Report

The Wesleyan financial-aid office states, "Our firm conviction continues to be that a substantial number of (disadvantaged) students must be enrolled if the University is to have any impact in this area of national concern and if we are to be able to effectively deal with the many human problems which are related to differences in a family background, previous educational experience, and the entire nature of integration. We feel "tokenism" is less honest than complete segregation."

As an important part of this effort, Wesleyan alumni in cities throughout the nation visited their local schools, talked with principals and counselors, and interviewed students.

The admissions office also sent literature encouraging application to Wesleyan to all 1500 semi-finalists in the National Achievement Scholarship tests, a testing program for outstanding Negro high school graduates.

The resulting increase in enrollment of Negro students has been marked:

	enrolled	*% of Freshman Class*
1963	2	0.7
1964	14	4.5
1965	33	8.9
1966	39	11.0

The Wesleyan report continues:

"Since all available evidence indicated that a number of these students would be different from our usual candidates (who are predominantly white, upper-middle-class, with college educated parents, suburban high school or prep school graduates, economically and culturally advantaged), it was necessary to establish criteria which would help us to measure students from this entirely different background. Careful review of such non-objective data as interviews, autobiographical statements, teacher and personal references, materially affected the final selections. Clearly the Wesleyan faculty has had to support and, indeed, contribute to the success of the venture. Last year meetings with the faculty were increased and an ad-hoc faculty admissions committee read folders and discussed the candidates. During the past three years many faculty members have participated in the interviewing process and the net result of this effort has been a highly favorable climate educationally and a more realistic one than that which existed before 1964. Continued education of the faculty will remain a key area in the ongoing success of this program.

"Special attention has been paid to pre-college counseling and preparation. Through a grant from the Rockefeller Foundation, a special summer school program was set up for twenty incoming freshman students. The men who attended the 1967 summer session are now in their freshman year and early reports indicate their overall adjustment to Wesleyan demands have been excellent. This summer program may make the crucial difference for many of these students and ease the transition from school to college."

In 1963–64 there were only two or three Negroes at Bowdoin. Some white students, noting that they were going to college during a Negro revolution, felt their education was deficient because of the racial homogeneity of Bowdoin. Early in 1964 they formed the Bowdoin Undergraduate Civil Rights Organization (BUCRO) and during the Spring vacation sent out nine of their members in four teams to encourage Negro high school students to apply to Bowdoin. They visited 65 high schools in the South and Midwest and interviewed 214 students. They located 29 who wished to apply to Bowdoin although the admission deadline was past; the admissions office reviewed their qualifications and selected 14, of whom 10 actually applied. Because most financial-aid funds were at that date already committed, only three applicants could be admitted; two other highly qualified applicants were accepted by Oberlin on Bowdoin's recommendation.

These efforts were repeated in Spring of '65 and '66, concentrating on schools in Louisville, Memphis, Richmond, and Washington, D.C. In 1967 the Bowdoin students focused on New York, Hartford, Providence, and Boston, and a Bowdoin senior presented to the Rockefeller Foundation a proposal which resulted in a grant of $150,000 for student aid which was to be matched by the College. With this start, Bowdoin is now launched on a program of admitting at least ten Negro students each year.

Other Possibilities for Middlebury

Asked recently what form Middlebury's contribution to disadvantaged students might take, Dean O'Brien replied that, speaking only for himself and not for the Special Committee, he saw several possibilities other than, or in addition to, bringing more such students on campus for education at the College. "The brute fact is," he said, "that in the next ten or twenty years the largest share of the burden of educating U.S. Negroes is going to continue to be borne by the "open-door" schools—the nonselective state universities, junior colleges, and the second- and third-rank Negro colleges. This suggests that one of the best ways that Middlebury might

A FAST SAMPLING OF EIGHT COLLEGE PROGRAMS

Other schools, too, have instituted programs for the disadvantaged: these eight happen to have come to our attention and are cited as examples:

RIPON—*has its own Transitional Year program, from which come 25 of their freshman class. Also have a summer Upward Bound program for disadvantaged Negroes and Upper Peninsula Indians.*

FRANKLIN & MARSHALL—*has Upward Bound program taking students with test scores even in 300's: provide them special counselling both in high school and through college, and special summer programs of compensatory education, before freshman year. Reduced course load in first year and optional summer courses in subsequent years to enable graduation in 4 years.*

CONNECTICUT COLLEGE FOR WOMEN—*for several years have taken some marginal students (scores in 300's and 400's) from Upward Bound programs of Franklin & Marshall and others.*

WASHINGTON UNIVERSITY (ST. LOUIS)—*have Upward Bound program plus a special program for enrolled high-risk students: are put into summer jobs in St. Louis before freshman year; they continue this job through fall term, taking 3 courses at night. If they maintain a B-average in first term, are admitted to full program in spring term.*

FAIRLEIGH DICKINSON—*has 50 migrant workers taking courses leading to high school equivalency degree.*

CARLETON—*program for disadvantaged takes Negroes with low test scores; optional reduced-load schedule. Funded in part by Rockefeller Foundation grant.*

HOFSTRA—*marginal students given special preparatory courses in summer before entering, take reduced load in fall.*

BRYN MAWR—*has one-year "post-baccalaureate" program preparing 10 graduates of Southern Negro colleges to enter selective graduate schools.*

bring her intellectual resources to bear on the problem is to help in some way to upgrade the caliber of instruction at those schools in which the bulk of the nation's Negroes will be educated in the near future. The precise form such help might take remains to be worked out, but it conceivably could involve bringing some teachers from those schools to the Middlebury campus for a year or a semester of work alongside Middlebury professors teaching in their fields. Or it might involve one-semester exchanges of teachers between Middlebury and a few of those schools.

"Still another approach might well be for a consortium of ten or so first-rank New England colleges to set up and man small special schools right in the urban ghetto areas where these thousands of high school graduates actually live and provide the kind of freshman-level courses that Yale offers in its Transitional Year. This might require a small administrative staff with a rotating faculty—one man from each college of the consortium, perhaps. It's reasonable that courses would be accredited by each of the supporting colleges. As in Yale's Transitional Year, the program's counselors would assist each student who completed the year's curriculum to gain admission to whatever college seemed appropriate to his interests, means, and abilities. I don't foresee much trouble in gaining foundation support once a useful program had been developed.

"Of course, the Special Committee is going to be exploring these and many other possible programs as they continue their meetings in this Fall term. Their first business is a careful review of this past summer's experience with Project Y.O.U., leading to a rather detailed recommendation as to the amount and nature of our participation next summer. After that, we expect to really get down to cases and come up with one or two specific and detailed proposals on what Middlebury ought to be doing in the face of the country's very real need."

"In the last few years we have established a new doctrine for elementary and secondary education; its premise is that equal educational opportunity does not result from treating all pupils equally. The underlying basis for the Elementary and Secondary Education Act of 1965 is the conviction that our schools must do more for those pupils who come to school with less—and this includes spending more per pupil for their education.
"Now it is time to ask what the colleges have done (and what they propose to do) in order to reflect this new philosophy in higher education: how they plan to give students the educational opportunities that will help them progress, and when they will forego their role as sorting-out institutions serving the "haves" and ignoring the "have nots."

—Harold Howe II
U.S. Commissioner of Education

Why grade-school lessons in 2 languages are vital to many and helpful to most

Needless injustice of English-only policies on children from non-English-speaking homes; bilingual instruction may sharpen intelligence

BY DONALD D. WALSH

Donald D. Walsh, past president of the Modern Language Association, is an expert Spanish linguist.

"There is increasing unwillingness everywhere among peoples who speak a minority language, to give up their mother tongues and the ways of life that these tongues convey, as the price of first-class citizenship in the lands of their birth or their adoption." Donald D. Walsh in his commencement address to the Summer Language School graduates, August 13, cited, as evidence, minority peoples in Canada, Belgium, Alaska, Britain, France, India, and in Central and South America as well as Puerto Ricans in New York City.

Turning to the effect on youngsters of the pervasive English-only policy in America's elementary schools, Dr. Walsh continued, "Anyone at all familiar with the psychology of language learning knows that a child's education should be so planned as to make him literate—able to read and write—in his own language first. Speech precedes writing historically and pedagogically. The learner should first read only what he knows how to say. It should be obvious that he ought first to make this transition from reading to writing in the language that is most familiar to him. But because of the melting-pot tradition, and because of isolationism and ethnocentrism, there has been little official willingness to recognize these truths as self-evident. As a result we have done incalculable harm to millions of our schoolchildren, the ones we call "bilingual." They are in fact often bilingual only in a cruelly lopsided way. Many become almost totally monolingual, and monolingual in the wrong language for their learning assignments, which are exclusively in English. Because they know so little English they are often at an almost hopeless disadvantage in our schools, whether in the first grade or later. To overcome this disadvantage, they need, it seems to me, the right to use their own language until their command of English is strong enough for use as a learning language, and to help strengthen their English they need something like our foreign-language teaching applied to English . . .

"The non-English speaking child, thus severely handicapped, is almost forced to be opposed to education. He seems to react like a slow learner. He is less ready for reading. His parents don't seem to help him with his homework. They don't have a close rapport with his teacher. And what gets the blame for all this? His "bilingualism," of course. There is something that strikes administrators as uncomfortable, un-American, and even immoral in the thought of anyone speaking more than one language. After all, how many bilingual presidents have we ever had?"

On the other hand, there is evidence that instruction in two languages concurrently actually sharpens intelligence: a 1962 McGill study found that ". . . bilinguals performed better than monolinguals on verbal and nonverbal intelligence tests. (The bilingual child's) experience with two languages seems to have left him with a mental flexibility, a superiority in concept formation, and a more diversified set of mental abilities . . . In contrast, the monolingual appears to have a more unitary structure of intelligence which he must use for all types of intellectual tasks. In bilingual instruction the goal is to begin in the kindergarten or first grade and gradually make each language equal to the other as a vehicle for learning any subject matter. For example, concepts such as the four arithmetic processes might be taught in the morning in the students' dominant language and the same material be presented in the afternoon in the second language."

But the advantages of bilingual instruction, for English-speaking children, Dr. Walsh thinks, is almost as great. ". . . Bilingual schooling offers us the means to give to monolingual English-speaking children a really fluent, naturally acquired command of a second language."

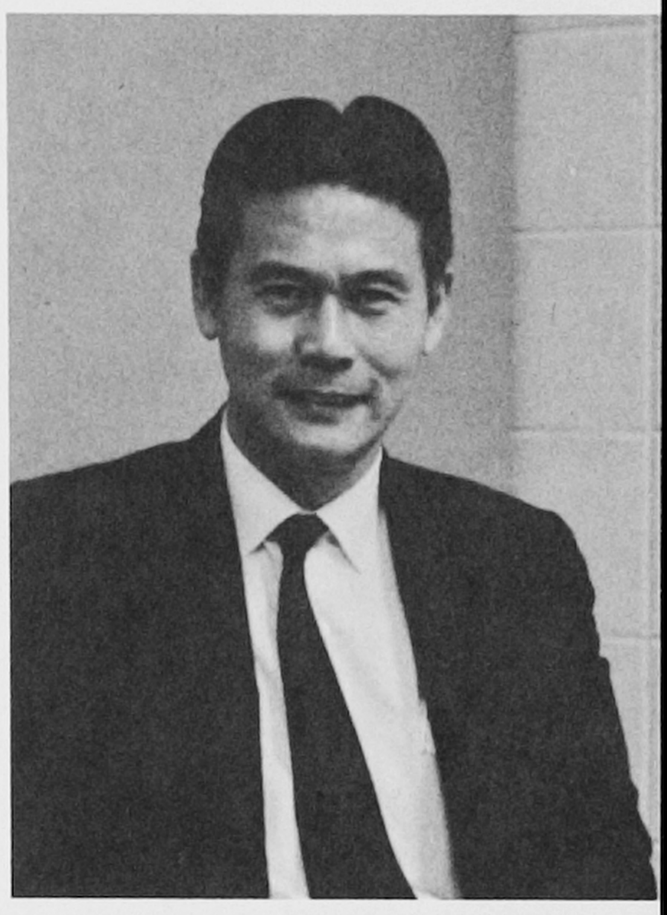
Highly successful programs of elementary school instruction in two languages—German and English in West Berlin and Spanish and English in Dade County (Fla.) public schools—prove that the technique works very well. Teaching of school subjects in the second language ". . . should be done by native speakers of that language who have been educated through the medium of that language." Even the best American-trained teachers of the language can't handle it "unless they have learned mathematics, geography, biology, or whatever, through the other language."

Nevertheless bilingual education should be supported vigorously by all foreign-language teachers, urged Dr. Walsh, because they can anticipate having many more students "who have really mastered a second language . . . students for whom the foreign language is no longer foreign. We shall have liberated foreign-language learning from its present dependence solely on literary studies for advanced work, and we shall have given it full access to all other areas of the school and college curriculum."

The New Director Comments

On the Chinese School

BY PROFESSOR MENG MA
Director, Middlebury College Summer School of Mandarin Chinese



Professor Meng Ma, graduated from Yenching University, Peiping, and was a research student at the London School of Economics, 1947–49. On the faculty of the University of Hong Kong since 1959, Prof. Ma is now Director of the Department of Chinese Studies in the University.

This past summer's experience has marked for me a special point in my career. It is the first time that I have taught in the United States, and it is also the first time that I have taught so many American students. As is so often the case in teaching, it has been a learning experience, and this summer has enhanced my conviction above all that Chinese language programs such as this are all-important for present and future East-West understanding.

The development of Chinese studies in the world at large and in the United States in particular has been exceptionally rapid since World War II, and the teaching of Chinese as a second language has correspondingly mushroomed. This has stimulated a world-wide interest in the study of Chinese, and has produced many changes in the method and theory of teaching the language. The Chinese Summer School at Middlebury is part of this swelling wave of Chinese studies and Chinese language programs, and though only in its third year the Middlebury program, it seems to me, is on the crest of this wave.

Unlike the study of European languages where Western students already have some cultural ties, the study of Chinese involves not merely the study of the language, itself, but just as importantly the study of its cultural heritage. Full mastery of a language implies not only the ability to use the language, but also familiarity with the culture to which it provides direct access. Indeed, experience has shown that language teaching yields better results when the cultural implication of the language is adequately explored and explained.

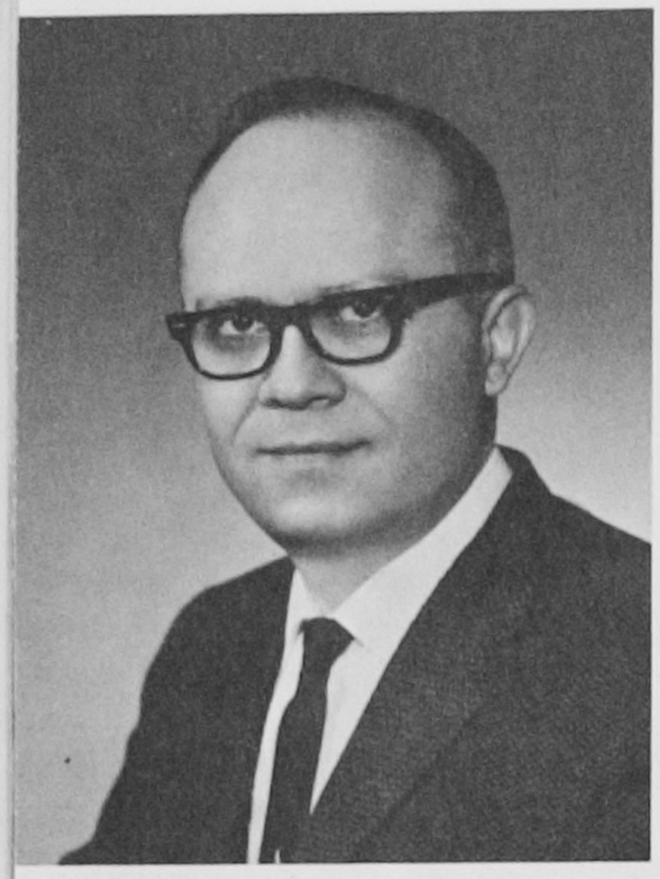
Because teaching and learning Chinese is doubly demanding on teacher and student, alike, the Middlebury Chinese School meets this challenge by its total-immersion method and environment. Outside class, the "Chinese community" of students and teachers affords frequent and intimate opportunities not only to witness the Chinese culture and society "in action" but also to participate as a functioning member. The classroom situation even more forcefully implants the cultural roots of the language. For example, in the third-year course, which focused on Chinese Communist documentary readings, among other contemporary materials, the students were continually made aware of the cultural basis and etymological evolution for many of the terms and expressions used. Such Chinese language teaching combined with cultural interpretation is all the more meaningful when understanding between the East and the West is increasingly indispensable.

In the tradition of European language schools, the Chinese School requires students to sign pledges not to use English.

I have found that the best way to overcome the first and the most difficult hurdle of learning Chinese is through a programmed intensive course. Chinese, with its different sound system, takes time and effort to master. If only partial attention can be given as during a regular school year when a student does not study the language full-time—the student may well lose interest before attaining any degree of competence in the language. In our first year course we have adopted a threefold approach—teaching the sound, syntax, and vocabulary in that order. Emphasis is on establishing a strong spoken foundation, with reading taking a somewhat secondary place during the first year. Use of the language laboratory is crucial in this concentration on the spoken language, and Chinese School students probably put in more hours per student on the average than students of the other schools. It is this intensive contact with the language inside and outside of the class-room that makes the Middlebury program so distinctive and successful.

In learning Chinese, the sounds come first

To be speaking Russian correctly,
must have native teachers



Robert L. Baker, Chairman of the Russian Department, has completed his first summer as Director of the Russian School. A graduate of the Univ. of Colorado who received his MA and PhD from the Univ. of Michigan, Dr. Baker was an exchange student at the Univ. of Leningrad in 1959–60 and in 1964 served as Moscow observer of the USA-USSR Summer Exchange Program of Language Teachers. After teaching Russian in the U. of Michigan and Northwestern summer schools, Dr. Baker taught for seven years in the Russian Language Institute at the Univ. of Indiana and for four years directed the school before coming to Middlebury in 1967.

The New Director Comments

On the Russian School

BY DR. ROBERT L. BAKER
Director, Middlebury College Russian School

In the long run, we must make an effort to attract the most able of the younger generation of teachers to our faculty in order to give them a chance to prove themselves in the Middlebury atmosphere. At the same time we must remain loyal to the most able of the older generation of teachers, for it is through their devotion to the School over the years in spite of low salaries, that the School has been able to build its reputation. But together with the Russian teaching profession in general, the School will soon be facing a crisis when the older generation of emigré Russian teachers will no longer be with us. In the meantime we have failed to train properly sufficient numbers of equally qualified replacements for them, particularly replacements with the necessary command of the Russian language—since most graduate programs stress literary and linguistic scholarship and pay little or no attention to the future teacher's ability to communicate effectively in Russian. We must, therefore, be searching for the most talented of the younger teachers, even if they have not yet had a chance to make a name for themselves in the profession.

In the immediate future, also, recruiting of the ablest faculty presents problems. While we were able to assemble an excellent faculty this year, there were many disappointments in our attempts to lure to Middlebury visiting lecturers of wide reputation. The supply of these—especially persons of native fluency in Russian—is so small that they cannot be attracted by the salaries at our disposal: they find it too easy to obtain grants for summer research.

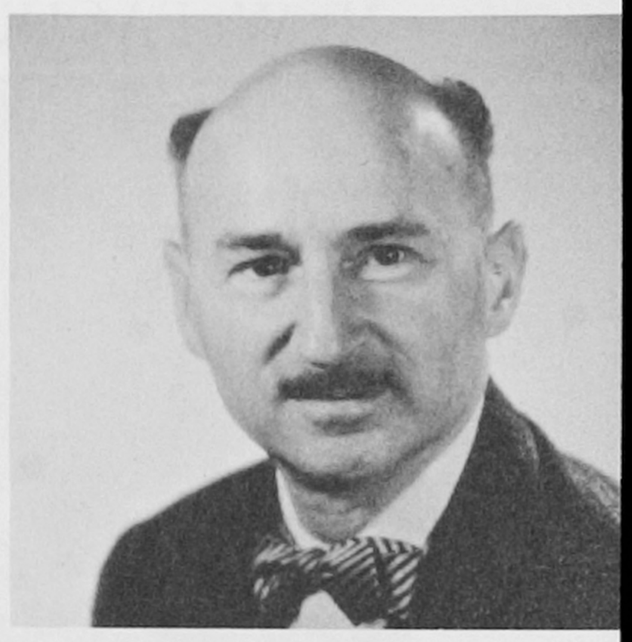
In the future we shall continue our emphasis on quality rather than quantity. In particular we hope to be able to attract more able graduate students than was the case in 1968, when about a third of the students in the School were undergraduates. (Although in many cases our undergraduate students were better prepared than the graduate students.)

Since I had already had a number of years of experience in administering Russian-language progsams, I was well aware of the lamentably low standards of Russian teaching prevalent in most programs throughout the United States. Therefore, although I was impressed by the very high average level of language ability of our students, I found, as expected, that their actual level of achievement bore little relationship to the courses and grades on transcripts or to teachers' recommendations. Many students encounter for the first time in our Russian School, courses which demand the very best of which they are capable, and standards of grading which are considered normal in any other subject matter. One of the greatest services which the Russian School can perform in the nation is its demonstration that Russian can be taught effectively to American students in an atmosphere of high academic standards.

The New Director Comments

On the German School

BY HENRY H. H. REMAK
Director, Middlebury College Deutsche Schule



Educated in France and with an M.A. from Indiana and a PhD from Chicago, Dr. Remak has been a member of the Indiana Univ. German faculty since 1939, receiving the Indiana University Foundation Award for Distinguished Teaching in 1962. He is active in scholarly writing and editing and now serves on the Editorial Board of the Proceedings of the Modern Language Association.

First, let it be plain that no intimation of changes we have undertaken or are contemplating is to be considered as a criticism of the previous school administration. The school, long directed by the incomparable Werner Neuse, is in splendid shape. Many sound policies of the past will be continued. It is simply a question of a new generation doing things a bit differently, a new director having his own ideas and his own style.

That style will be informal but civilized. We shall take our business very seriously, but not ourselves. Adults will be treated as adults, whether faculty or students, and their quirks and foibles will not be deemed any graver than our own. It will be our endeavor to reduce organized, formal extracurricular activities but to involve more students in them. Learned lectures outside the formal class exercises will be sharply reduced. Just about every scheduled lecture will be followed by faculty and student discussion. Informal mixing of students and faculty will be promoted. Students will be encouraged to arrange for informal discussions, games, dances, excursions, etc. The traditional "Morgenfeier" on Sundays will be loosened up so that humorous pieces will not seem out of place and applause be tolerated. In the "Morgenfeier" as well as in the traditional, high caliber musical and theatrical performances, we shall let the artist, poet or composer, speak for himself. Americans tend to overorganize leisure. Students and faculty must have time to be just themselves, to relax, to think, to talk with one or two persons.

This is particularly needed since we shall make no compromise whatsoever with the academic excellence of Middlebury. We have tightened admission and readmission standards and shall not allow mediocre candidates to slip into the M.A. Since our M.A. degree does not have the traditional safeguards of comprehensive written and oral examinations or thesis, we must protect ourselves in other ways. If necessary, we intend to give special oral examinations to marginal cases; firm, discriminating grading standards will be applied, particularly to lower-range students.

Gifted undergraduates will continue to be as welcome as older persons. But we shall not encourage the "vacation-course" type of student (or faculty), young or old, who comes back year after year because "it is so nice in Vermont" and who isn't really committed to making steady and reasonably expeditious progress toward a degree. Vermont helps, but our main business is the intellectual inquiry into German language and literature. While we may have a special appeal to persons desiring a greater perfection in language proficiency than is dispensed at other schools, we must insist on intellectual competence and drive as the first prerequisite for students and faculty alike. Admission standards for the exceedingly difficult "Doctor of Modern Languages" program will be very strict.

The many high school teachers who come to Middlebury in the summers belong to one of the most neglected, crucial components of American society and Middlebury is pleased to make a contribution of excellence to the sector of American education where excellence seems least conspicuous, on the whole. But they will be judged, as heretofore, by the same intellectual standards as their full-time collegiate colleagues. One of the cardinal tenets of Middlebury is that, once admitted, the same standards must be observed for all students in the same course.

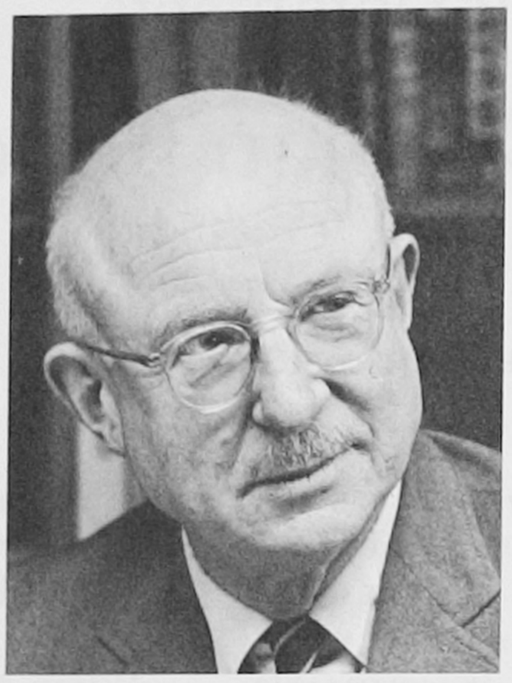
The German School is proud of its dedicated, qualified faculty, but worried about attracting the two or three highly renowned scholars which Middlebury must have to lure top-grade graduate students. Our financial emoluments for the very best scholars are too far out of the running.

In sum, we are doing well but we aim to do better. We shall continue to try to offer at Middlebury the combination of a profound intellectual and human experience.

NEW FACULTY & STAFF

Erica B. Wonnacott
Assistant Dean of Women
from Drew U.

Ralph W. Franklin
Curator, Abernethy Collection
from U. of Chicago

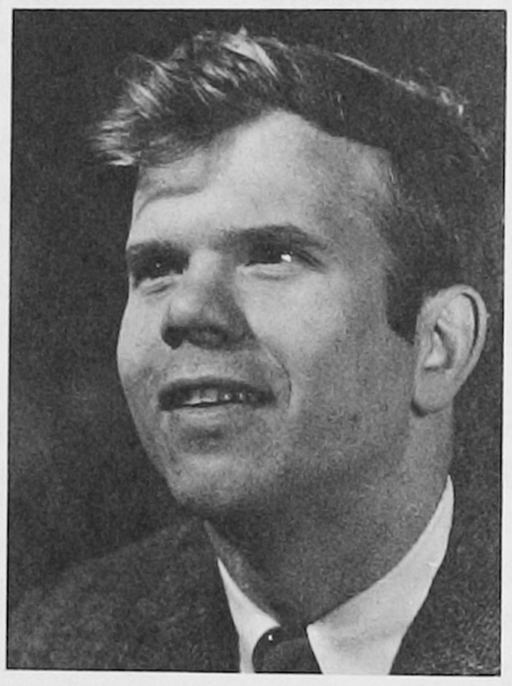


AMERICAN LITERATURE
Howard Mumford Jones
Visiting Professor
from Harvard

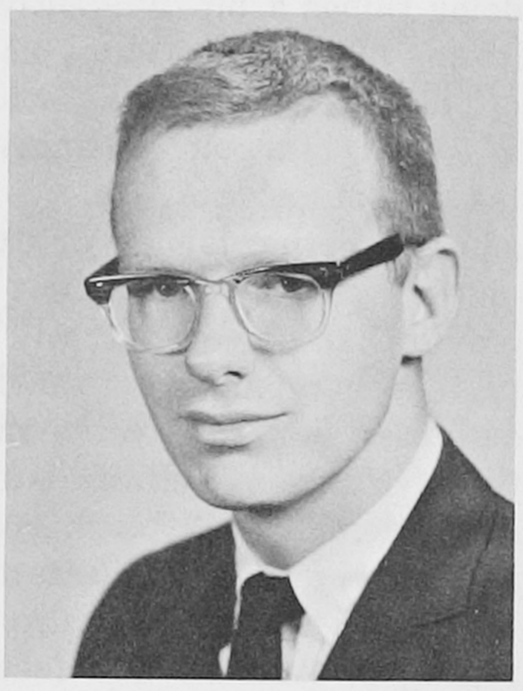
ANTHROPOLOGY
David H. Andrews
Associate Professor
from U. of Iowa

ANTHROPOLOGY
Jean J. Kliman
Instructor
from U. of Minnesota

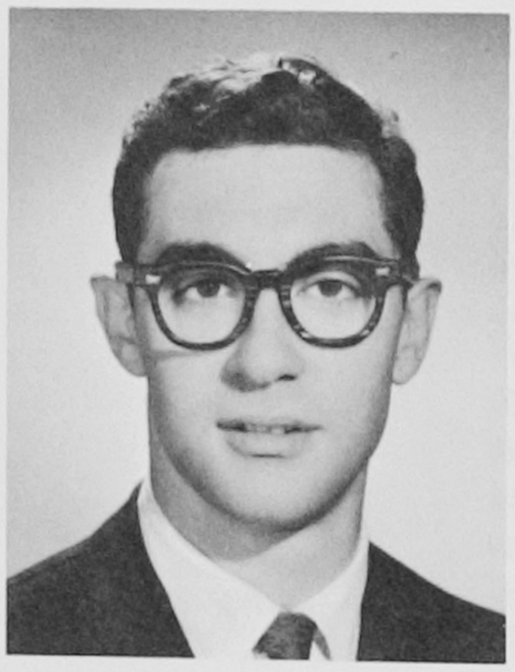
BIOLOGY
David B. Van Vleck
Associate Professor
from U. of Miami



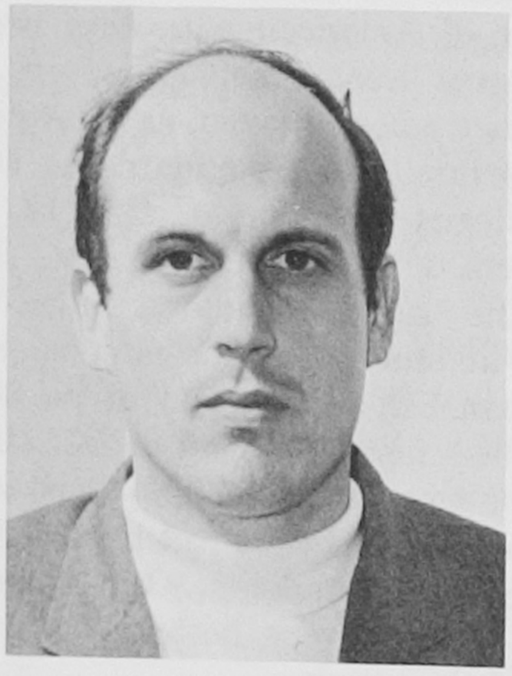
BIOLOGY
Christopher D. Watters
Assistant Professor
from U. of Minnesota



BIOLOGY
Michael S. Greenwood
Instructor
from Yale

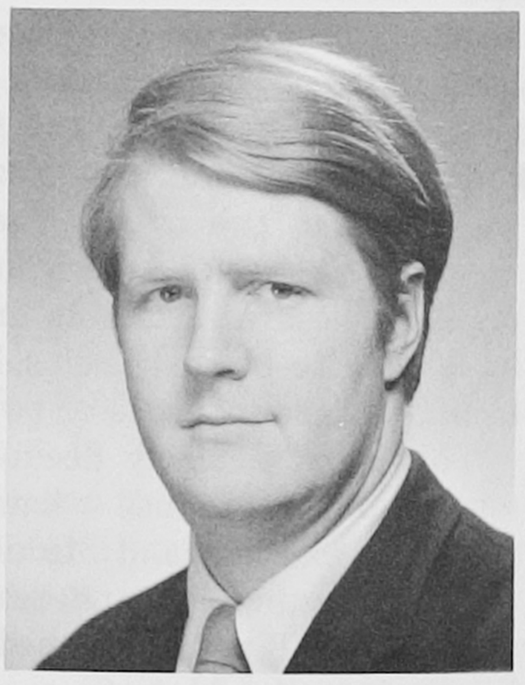


DRAMA
William A. Fregosi
Instructor
from Brandeis

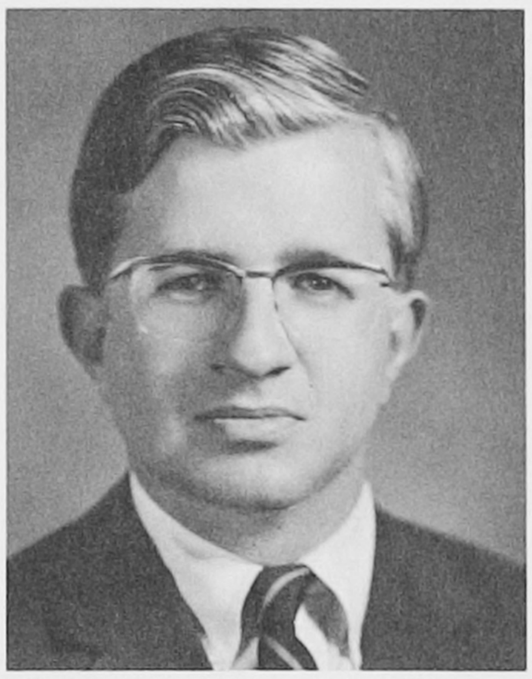


ENGLISH
Dabney Stuart
Visiting Assistant Professor
from Washington and Lee

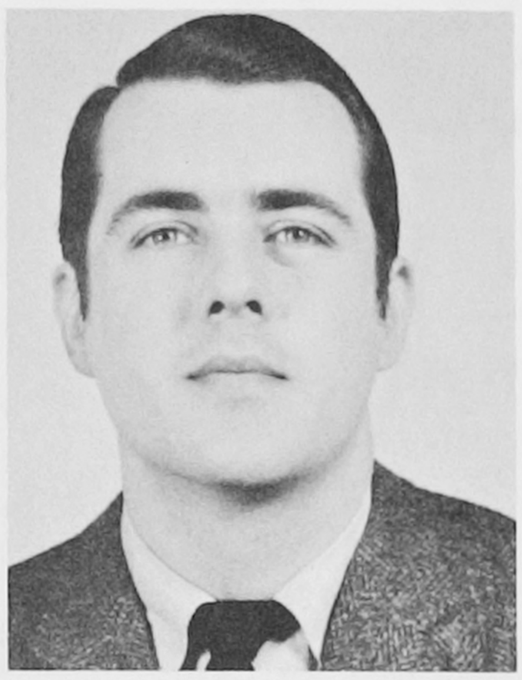
ENGLISH
Madelon S. Gohlke
Instructor
from Yale



ENGLISH
William W. Kerrigan
Instructor
from Columbia College



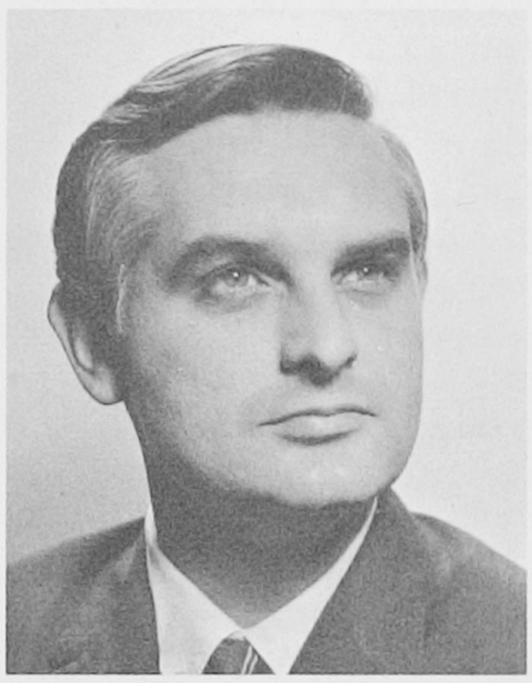
FINE ARTS
A. Richard Turner
Professor
from Princeton



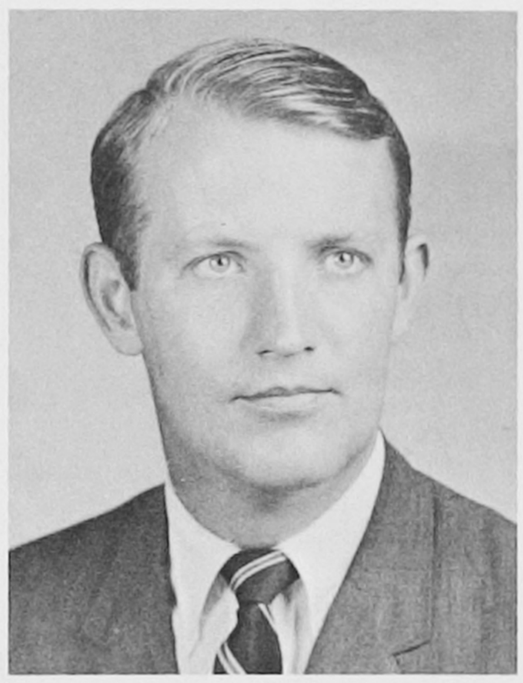
FINE ARTS
David A. Bumbeck
Instructor
from Mass. College of Art

FRENCH
Vivie G. Babb
Instructor
from the Sorbonne

FRENCH
Victor Zynszajn
Instructor
from U. of Colorado

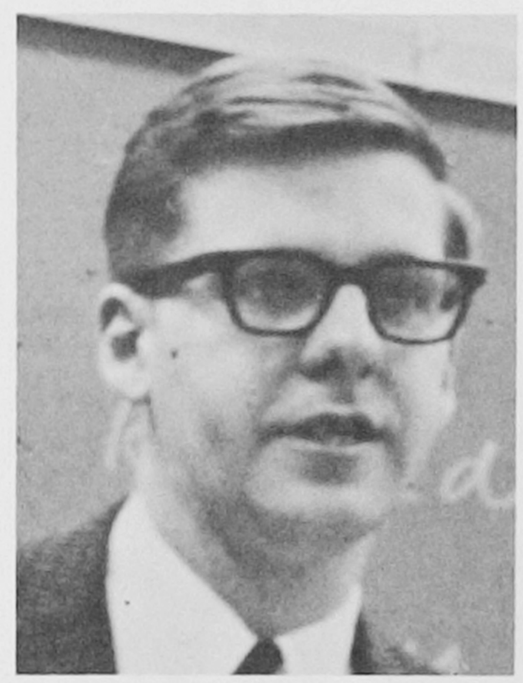


GEOGRAPHY
Robert A. Simko
Instructor
from Univ. Coll. Dar-Es-Salaam



HISTORY
Wolfe W. Schmokel
Visiting Associate Professor
from U. of Vermont

HISTORY
John S. Freidin
Instructor Director of Teacher Education from Yale



HISTORY
Edward R. Stehle
Instructor
from Long Island U.

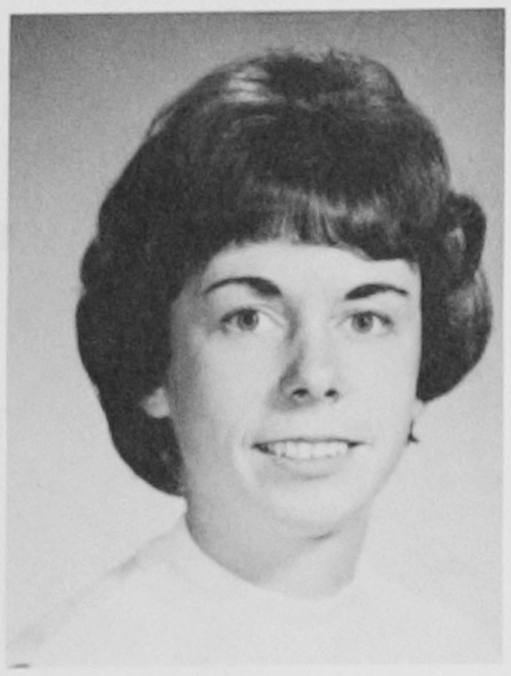
HISTORY
Helene Crowley
Lecturer
from U. of Vermont

MILITARY SCIENCE
Lt. Col. James C. Hefti
Professor
from CINCPAC, Hawaii

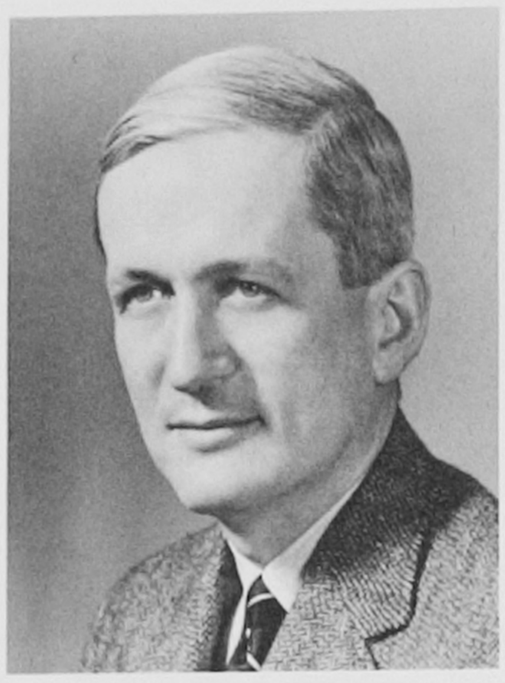
MILITARY SCIENCE
(to be assigned)

PHILOSOPHY
E. Stuart Dalrymple, Jr.
Instructor
from Yale

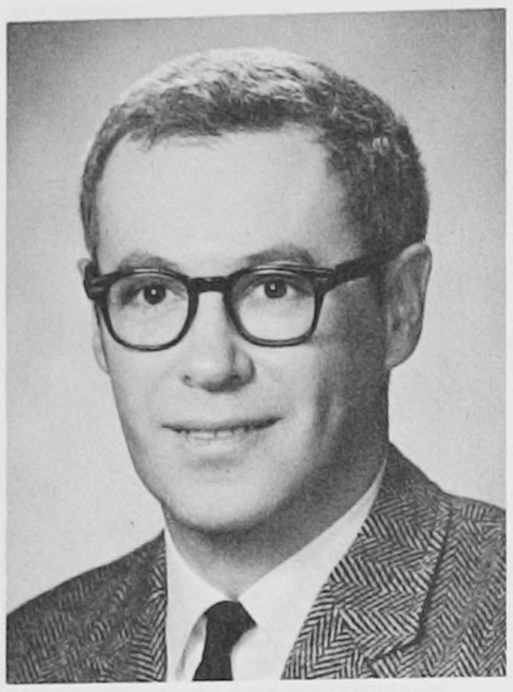
NEW FACULTY



PHYSICAL EDUCATION
Jacqueline L. Dorman
Instructor
from U. of Massachusetts



PHYSICS
Norman F. Ramsey
Visiting Professor
from Harvard



PHYSICS
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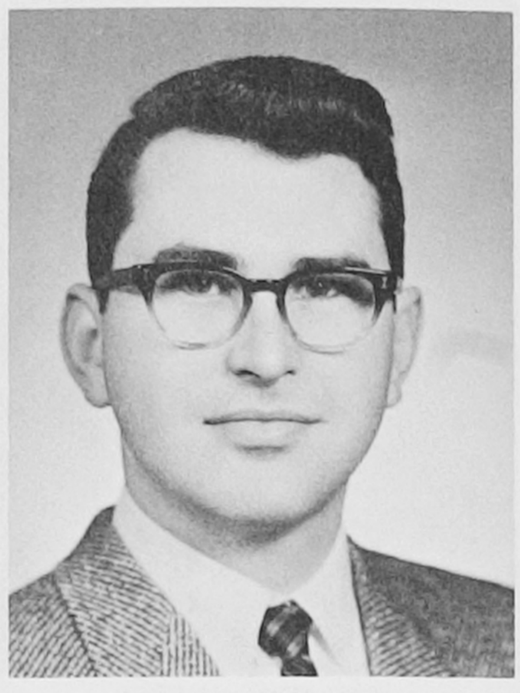
Associate Professor
from Lafayette



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Murray P. Dry
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Assistant Professor
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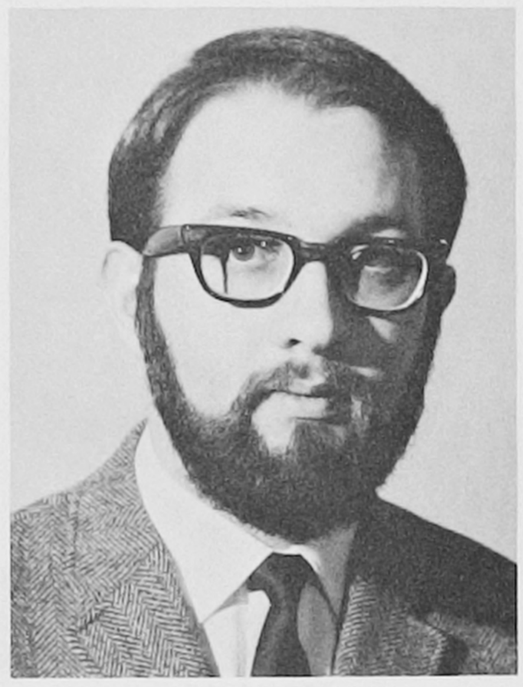

RUSSIAN
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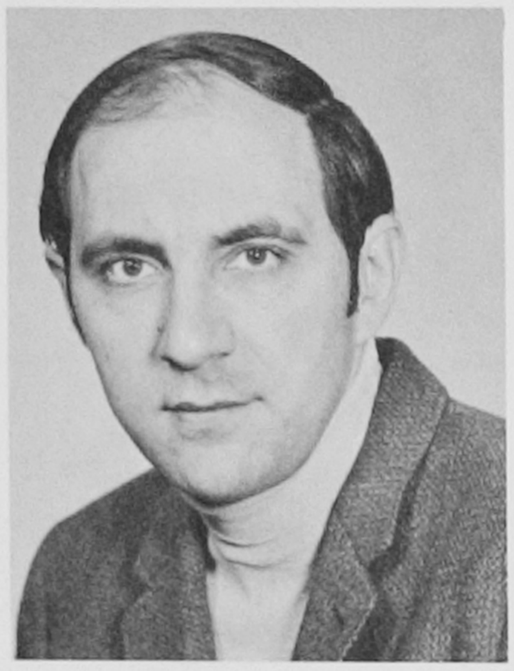
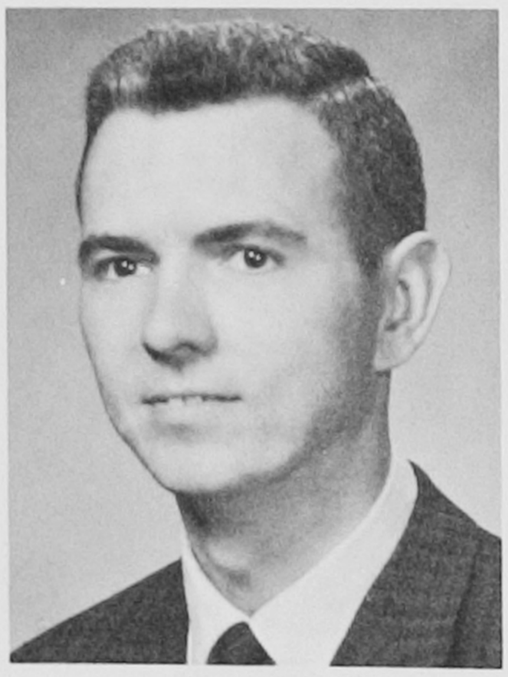


RUSSIAN
George R. Motolanez
Instructor
from New York U.



SOCIOLOGY
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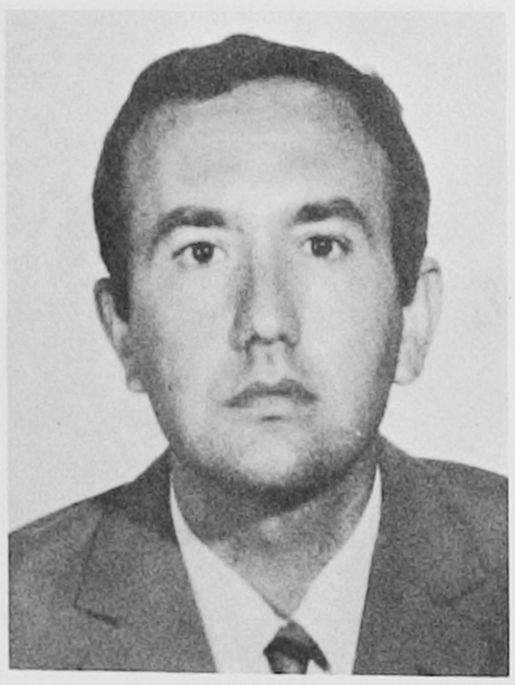

SPANISH
Felix Carrasco
Assistant Professor
from Hamilton

SPANISH
Hugo R. Albor
Instructor
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VOLUME V NUMBER 1 • DAVID J. LITTLEFIELD, EDITOR

Two Trips in a Time Capsule

RUDOLF PÖRTNER, *Mit dem Fahrstuhl in die Römerzeit* (An Elevator Glides into the Roman Past), Signum Verlag, Gütersloh, 1962, ca. $1.10.

A traveller in Rome who visits the church of S. Clemente and proceeds to descend into the womb of history that lies below, feels like a modern Theseus who is in need of a guiding thread that enables him to unravel the many layers of a vertical labyrinth. This same traveller, as he listens to the gurgles of water that flow beneath the roads of Republican Rome to the Colosseum, does not imagine that a similar plunge into the distant past could happen outside the Eternal City, much less in a "barbarian" land far beyond the Alps. But this plunge is possible in Köln, station of the Roman Rhine army, where Agrippina of multifarious fame, daughter of the brilliant Germanicus and wife of the unfortunate Claudius, was born. Out of gratitude for this event she transformed the insignificant religious center of the *Ubii*, a tribe transplanted here by Julius Caesar, into a flashy metropolis, the *Colonia Claudia Ara Agrippinensis*. The title of this book is, therefore, not made up of catchwords by a journalist turned archeologist, but is based on a real experience in the modern city hall of Cologne, where a twentieth-century push button elevator takes the visitor into the Roman past or, to be more specific, to the monumental foundations of the *praetorium*, the governor's palace on the lower Rhine. And when he afterwards wanders through the teeming streets of post-war Cologne, he will note that the fashionable *Hohe Strasse* and the more humble *Schildergasse* follow even in the modern city the courses of the Roman *Cardo* and *Decumanus maximus*, the "Main" and "Pleasant" Streets of the Roman camp.

Rudolf Pörtner's book on Roman Germany cannot compare in excitement and flare to Ceram's *Gods, Graves and Scholars*, nor in brilliance of style to H.V. Morton's travel books, or his German counterpart Peter Bamm. But Pörtner is more thorough without being boring, more accurate without claiming or attempting to be a specialist. He leads his readers on a journey instructing them not only in the history of the Romans in the provinces, but also in the history of German rediscovery of their Roman heritage. He takes his point of departure, geographically as well as chronologically, at Haltern on the Lippe, where the excavation of five Roman sites seemed to answer the quest for Drusus' camp on the *Lupia*, where many soldiers, women and children took refuge after the battle in the Teutoburg Forest in 9 A.D. Pörtner discusses the pros and cons of this identification as well as the problems connected with the location of the battle itself. It is refreshing to note that he puts the leading figures, Varus on the Roman and Arminius on the German side, in their proper perspectives, giving credit to the former for his sense of justice, detracting some "Siegfriedian" glamor from the latter. Indeed, it is this wish to reevaluate the Roman heritage and the profound impact it had on German culture that inspired the author to rectify a national stance that regarded the Romans as foreign intruders and contaminators of the "pure" race.

From Haltern Pörtner leads us to Xanten (from the medieval *ad Sanctos*), and *Castra Vetera*, site of another Roman legion, which the emperor Trajan transformed into the *Colonia Ulpia Traiana*. This charming city on the lower Rhine with its well-preserved amphitheater and recently excavated crypt under the gothic cathedral testifies to the historical background of the martyrdom of St. Victor, the unknown Christian Roman soldier who, with great likelihood, hides behind the even less-known, but far more famous figure of the germanic, semi-pagan, Siegfried. We follow the author up the Rhine valley through Neuss (*Novaesium*), Cologne, Bonn (*Bonna*), Mainz (*Mogontiacum*), where we leave the Rhine to swing East and follow the *Limes*, the "iron curtain" of antiquity constructed by Domitian in an attempt to simplify the defense of the triangle between Danube and Rhine. The two chapters on Bavarian Regensburg (*Castra Regina*) with its splendid Praetorian Gate and Augsburg (*Augusta Vindelicorum*) are followed each by a glimpse across the borders, one into Roman Austria, the other into Roman Switzerland. One of the most delightful chapters is dedicated to the Roman baths of Badenweiler in the Black Forest, where right above the excellently preserved Roman pools and furnaces the twentieth-century Germans indulge in the "Wasserkur" with the same deadly earnest devotion as their Roman invaders.

From the southern bend of the Rhine we are led northward to Worms, then westward along the "Road of Ausonius," which the author of the charming *Mosella* and educator of the emperor Gratian travelled in the late fourth century, to Trier (*Augusta Trevirorum*). The two chapters on the Roman Moselle valley and its capital, a

long-time residence of Roman emperors, are, perhaps, the most interesting ones of the book, not because here the remains are most impressive—we think of the *Porta Nigra*, the so-called Basilica and the amphitheater of Trier—but here the process of romanisation developed most peacefully, and therefore most naturally. The enchanting relief from Neumagen shown in the *Rheinische Landesmuseum* in Trier with their joyful scenes from everyday life: the wine ship, the gay helmsman, the rental payment, the schoolmaster and his pupils, surpass anything of the same genre even in the Roman capital itself. They bear witness to the truth that the blending of different races and cultures—here we find a mingling of Roman, Celtic and German elements—can produce very happy results. A final chapter guides us along Roman aqueducts and water pipes through the Eifel mountains back to Cologne.

Although Pörtner is far removed from a narrowly patriotic viewpoint, one wishes, nevertheless, that he had included also a chapter on the Roman Netherlands. For Nijmegen (*Noviomagus*), the northernmost camp of the eight Roman Rhine legions, with its *Rijksmuseum*, so rich in Roman antiquities, Utrecht (*Traiectum*-Rhine crossing) and the Valkenburg, the most thoroughly and successfully excavated camp of the entire *Limes*, deserve to be included in such a survey as much as the Austrian Magdalensberg in the province of *Noricum*, the Swiss Avenches (*Aventicum*), or even the German Trier, both of which belonged to the Roman province of *Gallia Belgica*.

Pörtner seems to be equally at home with the written documentation as he is with the archeological material, but one wishes that he had cited his historical sources more fully. As it is, the reader is expected to take at face value what Tacitus, Velleius or Pliny wrote about the German provinces without being able to verify the author's statements or to read them in their original context. The book lacks a table of contents, although a general index facilitates the search for particular objects of interest.

One of the strongest aspects of the paperback edition is its rich illustration, consisting of 82 photographs and 36 drawings and maps. Unfortunately the former suffer from print on poor paper, the latter from the omission of appropriate keys that might unlock the puzzle of numbers and letters. One shortcoming of the book, however, is not the author's fault: the lack of an English translation. A future translator might fill a gap for many English-speaking lovers of antiquities who are familiar with excellent books on, say, Roman Britian. Such a book would appeal to Roman and German historians, to would-be archeologists, to teachers and students of Latin and German, to travellers in the Rhineland and, perhaps, to political scientists who might interpret the Roman defeat in the Teutoburg Forest and the ensuing necessity to construct a *Limes* as the ultimate source for the present day division between East and West right in the heart of Central Europe.

—URSULA HEIBGES

Miss Heibges, Assistant Professor of Classics, has just returned from a year of study and research at the American Academy in Rome.

WOLFGANG HILDESHEIMER, *Tynset*. Frankfurt am Main: Suhrkamp, 1965, ca. $4.50.

The Great Bed of Ware—das ist kaum ein Objekt, das man in einem Band deutscher Prosa erwarten würde; wir kennen es aus Shakespeares *Twelfth Night* III, 2,51. Prosa, nicht „Erzählung(en)" oder „Roman." Desgleichen Tynset, ein kleiner Ort östlich des Dovrefjell im mittleren Norwegen. Vertrauter sind schon die Kursbücher, Telefonbücher, Hygrometer, Barometer, ja sogar auch die halbbetrunkene Haushälterin Celestina.

Was wir vor uns haben ist kein bequemes Buch. Wolfgang Hildesheimer (geb. 1916, 1935–46 im Exil in England und Israel; seit 1953 in München ansässig.) ist bisher hauptsächlich als Hörspielautor und Erzähler von Kurzgeschichten hervorgetreten, übrigens auch als der Übersetzer von Djuna Barnes' *Nightwood* (1959). Ob man aber den schlaflosen Ich-Erzähler aus Tynset mit dem Autor identifizieren darf, sei dahingestellt. Manche Parallelen zwischen realem und fiktivem Lebenslauf klingen auf, vor allem in den unausweichlichen Assoziationen, die Fakten der jüngsten Vergangenheit hervorbringen: „Ein Mann mit festem Nacken, dem ich mich gegenüber fand, irgendwo in einem Speisewagen. Später sah ich sein Bild in einer Zeitung, er hiess Jerka oder Jörka und hat, wenn ich mich recht erinnere, im Krieg ein paar Dänen die Hüftknochen herausgenommen. . ." (S.246); das Unbehagen also im gegenwärtigen Deutschland.

Noch näher am Kern der Erzählung liegt das Telefonspiel, das nur bei schlechtem Gewissen möglich ist. Die Regeln sind einfach: ein willkürlich gewählte Nummer bei Nacht, dann: „. . . fliehen sie, so lange noch Zeit bleibt!" und der Erzähler beobachtet die erschrockene Flucht des Angerufenen. Unter solchen Umständen bekommen auch alltägliche Gegenstände, wie Kurs- und Telefonbücher, eine erschreckende zweite Wirklichkeit: sie werden Symbole einer nur scheinbaren Ordnung der Welt. Vor allem das Kursbuch, in dem der Name Tynset auftaucht, wird zum Schein-Garanten eines Ordnungssystems, schlimmer noch, die Ordnung selbst wird unheimlich; die „Verschlissenheit dieser gegliederten Ordnung" (S.59) nennt's der Verfasser. Eine Stilprobe mag genügen, die latente Unsicherheit zu verdeutlichen:

> Zwischen den Zeilen breiten sich die grossen Entfernungen aus, weitet sich ein spröder, windiger Spielraum, den die Daten einer Ankunft oder einer Abfahrt nur ungefähr umreissen, ohne ihn zu nennen oder ihn zu erfahren; sie stecken nur die Grenzen ab zwischen diesem Ort, der im Nirgendwo liegt, und dem andern Ort. . . . (S.11 fl)

Dass der Erzähler schlaflos liegt, dass sich diese Vorstellungen ihm in Viertelschlaf aufdrängen, verwundert dann nicht weiter. Ob aber das, was man die „Wirklichkeit" nennen könnte, solchermassen entstellt wird? Die Episode,

die sich um The Great Bed of Ware schlingt, beantwortet dies teilweise: dass in dem ebenfalls weiten Bett des Schlaflosen schon ein Liebespaar ermordet worden ist, hat der Leser früh erfahren. Es ist das „Winterbett" des Erzählers, dem Great Bed of Ware ähnlich, in dem sich der Chaucer-hafte Totentanz abspielt: ein Mönch, Anne, die Kurtisane, der pestkranke Soldat, ein Müllerpaar, einverlotterter deutscher Edelmann und sein Galan—andererseits die Wirtin und der Bader, in Lust, Verbrechen und Pest-Tod verstrickt, einer der Höhepunkte der Erzählung, schrill, crescendohaft.

Dazwischen läuft die Erinnerung immer wieder weg, oder voraus, zurück, durch erfundene Wetterberichte, in Gewürzgärten, oder über sagenhafte Pässe ins erfundene Tynset.

Erfunden? Doch nicht ganz. In den eingestreuten Halb-Träumen entsteht die kahle Landschaft, Einsamkeit und Verlassenheit—aber nicht als Schilderung Mittelnorwegens, sondern als Darstellung menschlicher Existenz überhaupt, in einer Zwischenwelt, in der die herkömmliche Trennung von Subjekt und Objekt ihre Bedeutung verloren hat. Celestina, die Haushälterin, ist mehr Objekt als Person, aber der Katalog der ererbten Gegenstände (S.141 ff.) ist mehr Darstellung persönlicher Züge als nackte Liste. Besonders deutlich wird diese Personifizierung im Darstellen der über das Land hingewucherten Hauptstadt (S.114 ff.), ein fiktives „Wilhelmsstadt"—das den Charakter eines Krebsgeschwürs bekommt, und bei dem nicht weiter überrascht dass Firmen wie Föttle & Geiser (Verbrennungsöfen), oder Personen wie Kabasta (Mörder und Landrat) dort ansässig sind.

Die „Wilhelmsstadt"—Episode zeigt aber noch einen Aspekt der Schreibweise Hildesheimers: der Erzähler H. wechselt dauernd, filmisch gesprochen, von der Grossaufnahme zur Totalen, mit nur ganz gelegentlichen Mischblenden. Dieser Wechsel von Über-Detail und Raumflucht, erzeugt beim Leser ein Gefühl des über-den-Dingen-schwebens; eine Möglichkeit, Einblicke zu bekommen, die bei konventionellerer Darstellungsweise ungesagt bleiben müssten. Eine solche Grossaufnahme stellt z.B. die Episode der Bekehrungsparty des *Wesley B. Prosniczer, Revivalist, Chicago, Ill.* (S. 161 ff.) dar, eine Episode, die in einem grotesken Missklang endet, und den Leser mit einer Teleskop-Einstellung sogar in ein Nichts hinausführt.

Es sind im Ganzen solche erzählerischen Mittel, die *Tynset* zu einem so faszinierenden Buch machen. Die sprachlichen Mittel treten dahinter zurück—es bleibt eigentlich nur der Eindruck häufig abgerissener Sätze. Damit aber verstärkt sich auch der Eindruck der Unmittelbarkeit, der epischen Fiktion.

Es fehlt jedoch nicht an literarischen Anspielungen; am Naheliegendsten vielleicht Shakespeare, aber auch Hamlet, der Zauderer; Ehebruchsmotive, wie auch das Motiv des Spiels im Spiel fehlen nicht. Aus der deutschen Literatur wird man am ehesten an Jean Paul Richter erinnert: der Erzähler schreibt zwar keine Messkataloge, aus Armut, sondern versucht sich an einem Telefonbuch, in dem unter der Hand das Erfundene zur partiellen Wahrheit wird—der Leser wird immer wieder unsicher, wo eigentlich die Grenzen von Realität und Fiktion liegen, und hierin liegt der Verdienst des Buches. Die aufklärerisch-lederne Definition stimmt eben nicht mehr: „Romane sind wahrscheinliche Lügen . . . um rechtschaffene Müssiggänger damit zu belustigen." Von der Schlussfolgerung des „belustigen" einmal abgesehen (es könnte sich immerhin um terminologische Schwierigkeiten handeln): den Müssiggänger gibt es für den Leser von *Tynset* nicht, und unverbindlich kann man diese Prosa erst recht nicht nennen. Wahrscheinlich—ja. Jedoch: es gibt keine Wahrheit. Ausser: man erfindet sie. —THOMAS HUBER

Mr. Huber is Assistant Professor of German.

The First Novel Phenomenon

HARRY CREWS, *The Gospel Singer*, William Morrow, 1968. $4.95.
PAUL TYNER, *Shoot It*. Little, Brown, 1968, $5.75.

One reads, and should read, first novels with a special curiosity. As some readers are addicted to mysteries or science fiction, so, too, there is the first-novel buff, always eager to be on the scene before it is made. Publishers and their editor-minions play upon his avidity and voraciousness. They create what is largely an unnecessary myth: that they seek to discover fresh and significant talent. The truth really is that the first novel is in itself a highly marketable sub-genre. And this is an international phenomenon: first novels often are translated for no other reason than they are first novels and therefore will open the purses of a special audience in any country. But to be on the current scene is significant and often exciting. The first novel is a painless, inexpensive way to sense and experience what is happening now, in the ever-shifting language and idiom of our time. What I write about these novels is not intended for the reader who has already willingly succumbed to the first-novel phenomenon; this reader will continue to buy and read first novels anyway. I write seeking converts to a happy addiction.

Each of these books is a first novel by a young writer who was the holder of a Fellowship at the 1968 Bread Loaf Writers' Conference.

Harry Crews tells the story of a gospel singer who returns to his home town where he is lynched along with the negro murderer of his childhood sweetheart. The lynchings occur at the very end, and events leading up to them form the substance of the story. The name of the town in the Deep South is Enigma, and this abstraction gives some indication of how the reader is meant to take or not take many circumstances in the novel. The symbolic center of the book is a freak show that follows the gospel singer from place to place, capitalizing on the large crowds he attracts. The owner of the show is named Foot, after his most freakish attribute, and at one point he tells us that everyone is a freak, only some show it more profitably than others. This enigmatic theme, although somewhat blatantly

stated, works itself out ironically when the gospel singer, like Orpheus (his Eurydice lost), is destroyed by those who lust for him. The archetypal situation of romance recurs in its ultimate form: the gospel singer is both priest and lover; all his skills are turned toward the salvation of women through sexual conquest. Harry Crews writes with something of the power and effect of Nathanael West, whose writing also was animated by the imagination of disaster. For both the freak or cripple is symbolic of the condition of a culture, and in the writing of each there is wildly funny satire expressed in swatches of grand rhetoric.

In *Shoot It* Paul Tyner tells about a cop named Herby who either wanders or jogs (for his health) from his beat in the city to bar and poolroom day after day until the day he shoots and kills a negro thief. He has easily apprehended the thief and has no reason for shooting him whatsoever. The absurdity of this situation will remind many readers of Camus' *The Stranger*, with the almost meaningless shooting and culmination in a trial. Herby is suspended from the force and with him we wait for his trial. Only when he is playing pool do we see him focus his interests and perform purposefully. He also has pleasant memories of being a track and cross-country runner in high school. Somehow the pool game becomes expressive of how events and characters react upon one another. For a pool ball, the aim of the game is to click, carom, and roll into a pocket, at least when ably cued. Somewhere there are forces cueing the characters in *Shoot It*, but it is part of the book's expressiveness not to show exactly where or what these forces are. This is another dramatization of the absurd in our world: Herby's ummotivated act of murder, while it has vague racial undertones, is mainly his effort to break out of the pattern symbolized in the pool ball's click, carom, roll, and (sometimes) run. I won't tell whether or not Herby is acquitted at his trial; while it is not primarily a novel of suspense, that is one dimension of the story.

Paul Tyner has a wit with tinges of the robust and a fine ear for the urban speech and sounds of our time. His patrolman-murderer is a nice complement to Harry Crews' gospel singer: each is a hollow man filled by his creator with the gestures and speech patterns of America's urban and rural areas. The first-novel buff will find an avid appetite well fed by both. —Edward A. Martin

Mr. Martin is Associate Professor of English and Assistant Director of the Bread Loaf Writers' Conference.

Form and Space: Brancusi

Sidney Geist, *Brancusi*, Grossman, 1968, $10.00.

Toward the end of his life Degas, the Impressionist master whose paintings of ballet dancers and race horses are so popular today, was quoted as saying that he wanted to be both "famous and unknown." He has certainly acquired fame, but in his own lifetime his art was known only to a few. When he died in 1917, he himself owned the bulk of his work. It wasn't until the works were auctioned soon after his death that the art world was able to gauge his stature. Degas was so successful in suppressing interest in himself that even today after much research he is still a rather shadowy figure. Constantin Brancusi was almost as zealous in preserving his privacy, but for different reasons. Degas, a refined aristocrat, considered publicity vulgar and an affront, while Brancusi associated fame with death. He not only resisted most attempts to interview him about his work and career, he spurned would-be biographers and critics. He tended to believe that extended studies on him should appear only after he had finished his life's work, and that to have studies published before that would only hasten the day of his passing.

Information on Brancusi and his art was scant indeed until 1947, when his friend, V. G. Paleolog, published a monograph on him. It was written in Rumanian, has never been translated, and thus received limited circulation outside of Bucharest. Since his death there have been three books on Brancusi, all with the title *Brancusi*. The first, which appeared in 1959, was that of Carola Giedion-Welker. Four years later, Ionel Jianou's study appeared. Then there is Geist's book. I know of two other scholars currently writing on Brancusi, and there may well be more. Geist outclasses his competition in every respect except one and that unfortunately is a most significant and critical one. The plates in his book are small, grainy, and frequently grayish. Mrs. Giedion-Welker's book has superb reproductions, and those in Jianou's are almost as fine. Geist, however, is a more accomplished and thorough scholar and he has the benefit of having worked with the most recent information available on Brancusi. Geist not only delivers more facts, he has a lucid and graceful style of writing and, most important, the gift of insight.

Brancusi gained notoriety, that inferior cast of fame, when, in 1926, his celebrated bronze, *Bird in Space*, was deemed not to be a work of art but a manufactured metal object subject to tax. It was the United States Customs Office which had set itself up as an art connoisseur. The sculpture does not resemble any known bird, as Customs officials could well see. It is rather a poetic evocation of flight and spiritual release. It is a slender, tapering, upright form, free of detail, and exquisitely balanced and refined. The fate of the sculpture was to be determined in court and eventually, late in 1928, in Brancusi's favor. The press found the entire goings-on amusing and reported the occurrences fully. Brancusi's place in the history of art is fully established, especially since the finest collections now have been donated to museums. The most extraordinary display is to be seen in Paris in the basement galleries of the Musée Nationale d'Art Moderne. This municipal museum was willed the entire contents of Brancusi's studio by Brancusi himself on the condition that the studio be simulated and the sculptures be placed about as they once were, that is in clusters, some in corners on the floor, some on work stands, as well as some on pedestals. These galleries now open to all provide a rich and magnificent sight. To behold so many pieces in a relatively small area stuns the senses with the impact. But those who had visited

Brancusi's studio when he was alive will miss the flood of cool light issuing from frosted glass windows and skylights. The Musée has had to use artificial light. Of the American museums with collections of Brancusi, outstanding are the Philadelphia Museum with the Arensberg Bequest, the Museum of Modern Art, and the Guggenheim Museum.

Sidney Geist has divided his book into three main sections. The first is a short biography. The second, which is the body of the book, is a listing of all of the sculptures piece by piece. For the scholar, this part of the book is of the most value. The comments Geist has made on several of the pieces are, however, brief, elliptical, and sometimes banal. The last section, titled "Reflections," is the best. In it, he traces developments in style and discusses Brancusi's method of work and conception and implications of meaning in his forms. Geist's subject is Brancusi, but his essay has broader significance since it embraces the subjects of modern art and sculpture. One need not know Brancusi's art intimately to appreciate the following:

> Absolute form is independent of contingency, and Brancusi attempts to free his sculpture from the prime natural contingency, light. He aims at an art that is shadowless, and achieves it in the polished bronzes, where the material carries the light equally to all parts. Seen in the light, his sculpture gives back all of light. "I have eliminated holes," he said, "which cause shadows." But his forms are such as could be known by the touch, with the eyes shut, or in the dark. It is worth noting that Brancusi made no low reliefs, that type of sculpture that disappears when the lights go out.

—Robert F. Reiff

Mr. Reiff is Professor of Fine Arts.

Once and Future Man

Pierre Teilhard de Chardin, *The Vision of the Past*, J. M. Cohen, trans., Harper and Row, 1966 $5.00. *The Future of Man*, tr. by Norman Denny, Harper and Row, 1964. $5.00.

On April 10, 1955, a lonely exile in New York City died of a heart attack. It was Easter Sunday, the day he had hoped to die, or rather he had predicted that he would. A lone Jesuit followed his coffin to its final resting place, a gesture of courtesy to a fallen colleague rather than an act of love. It was only after Teilhard de Chardin had been entombed in the "blessed earth" and his body had become part of the "mighty matter" on its "irresistible march of evolution" that the world of his thought was opened up for, as he used to tell his friends, his "outward radiation" had been pretty much restricted. What he meant was that he had been forbidden by his religious superiors to publish anything except purely scientific papers.

Teilhard de Chardin was so distinguished in his fields of inquiry, geology and palaeontology, that he was elected to the French Academy of Sciences. But in addition to his various scientific treatises, he left behind a body of philosophical writings which reveals a new vision of the universe and constitutes an ambitious original approach to the study of man, his origins and his place in nature. From purely empirical researches into the appearance of man on earth, which took him in time backwards millions of years, he made a bold, philosophical leap into a projected future, millions of years from now, where he envisaged a humanity a million times more civilized and spiritualized, leading an almost ethereal existence, driven by a cosmological force of psychic energy, within reach of the "omega point" where human nature blended into the divine. To him Sinanthropus told not only the story of the pre-human condition of the human animal but also its evolution into a divinized form of existence. He conceptualized a vital link between the distant past and the distant future, which to him was not just a figment of imagination but a wave of organic life, an irresistible force that shaped man from primordial matter, a force which will move him to his ultimate destiny. It is this force that is the topic of discussion in both *The Vision of the Past* and *The Future of Man.*

Just as he bridged the gap between the past and the future, Teilhard de Chardin saw also a coalescence of human existence with the divine, in his own person first and then as a destiny for the rest of mankind. His personal goal in life was ". . . . a passionate and legitimate love of the earth's highest development and the exclusive quest for the kingdom of heaven." He asked himself then, "How can one be as much a Christian as no other man, and yet more a man than anyone?" His answer was the following:

> As far as I can, *because I am a priest*, I would henceforth be the first to become aware of what the world loves, pursues, suffers; I would be the first to seek, to sympathize, to toil; the first in self-fulfilment, the first in self-denial. For the sake of the world I would be more widely human in my sympathies and more nobly terrestrial in my ambitions than any of the world's servants.

He saw the convergence of the terrestrial and the divine in his own person and as enveloping the whole human condition.

Always he strived to combine the discoveries of science with the visions of faith. He believed that "Gradually (though we cannot yet say exactly in what terms, but without the sacrifice of a single one of the facts, whether revealed or definitely proved) agreement will be reached, quite naturally, between science and dogma in the burning field of human origins. In the meantime, let us take care not to reject the least ray of light from any side. Faith has need of all the truth." Implied here is his criticism of organized religions for not recognizing the proven scientific facts about the beginnings of man. But at the same time, he also openly and severely chastised scientists for being satisfied with determining the "zoological type" of the human animal only and for failing to ask fundamental questions about "Man's place in nature" which is the title of another of his many books. He considered that "*Truth* is simply the complete coherence of the universe in relation to every

point contained within it. Why should we be suspicious of or underestimate this coherence just because we ourselves are the observers?" In fact, he objected to the distinctions made between science and faith: "We hear continually of some sort of anthropocentric illusion contrasted with some sort of objective reality. In fact, there is no such distinction. Man's truth is the truth of the universe for man: in other words it is simply truth."

He asked the scientists and believers both to respond to this truth, to this "pure and incommunicable harmonic, to the universal Note."

> When, through the progress of our hearts towards love of the whole, we feel stretching out above our various strivings and desires the exuberant simplicity of an impulse in which all the countless shades of passion and action mingle and rise up while remaining distinct, it is then that at the heart of the mass of human energy we each draw nearer to the fulness of our effective powers and our personality.

And he pointed to himself as an example of a person in whom scientic truth and revealed dogma blended spontaneously, perhaps "by pure chance (temperament, education, environment)." He conceded however, that it was probably not easy or common for people to combine "love of God and faith in the world." Nevertheless, he predicted that "sooner or later the chain-reaction will get under way" and increasing numbers of educated people would follow his example.

His vision of the world was characterized by a consummate optimism. Any man who went as close as twenty yards of the enemy's firing line in order to retrieve the dead body of a fellow soldier, and could write that "the front is not simply the firing line, the exposed area corroded by the conflict of nations, but the 'front of the wave' carrying the world of man towards its new destiny" was an optimist indeed. Beyond that, he was also a visionary who, while he had his feet on solid ground, stretched himself out in to the unknown realms of the future, a future in which he saw mankind emerge after trials and tragedies, but in an irreversible onward march, into a divine state of existence for which it was destined from all eternity. Teilhard de Chardin considered himself a "minor John the Baptist, . . . the man who announces and summons *what must come*."

—Cyriac K. Pullapilly

Mr. Pullapilly is Instructor in Religion.

Of Civil Disobedience: Theory and Practice

Abe Fortas, *Concerning Dissent and Civil Disobedience*
Signet, 1968, $.50

These days discussions of dissent and civil disobedience are, to say the least, numerous. We have been lectured on this subject by candidates, columnists, commentators, hippies, yippies, and college presidents. There has been much heat but precious little light. But when Abe Fortas, Associate Justice of the U.S. Supreme Court, writes a book on that topic, it is bound to attract a wide audience, especially now that the U.S. Senate effectively cancelled his chances of becoming Chief Justice. Those who read the book, for whatever reason, will find it goes a long way toward shedding that much-needed light.

It is a book for laymen. It was written because the author felt it important that "as many people as possible should understand the basic principles governing dissent and civil disobedience." It is primarily a statement of fundamental legal principles in language comprehensible to the non-specialist. Moreover, Abe Fortas expresses his own moral and philosophical viewpoints on dissent and its proper expression. The book has three main sections. The first, "What is the Law of Dissent?", opens with a paradox. We are obliged to obey the law yet morally bound to disobey unjust laws. How are the two obligations to be reconciled? The discussion which follows analyzes the nature of the right to dissent and its proper limitation. Courts must protect this right and also set limits upon it, but Fortas admits that there is no fixed set of rules to guide them in particular cases. However, he does much to illuminate this shadowy area by outlining the general principles which the courts actually use to decide such cases.

In the second part Fortas' light-shedding activities are at their maximum. He distinguishes different types of civil disobedience and the legal and moral questions involved in each of them. Once again the courts are the arbiters. The dissenter "may, indeed, be right in the eyes of history or morality or philosophy," but he must be willing to accept the court's decision even if it goes against him. And he is emphatic: "This is what we mean by the rule of law." In an evaluation of the Negro social revolution the problem of violence comes under careful scrutiny. It can be justified only when there are no other alternatives, and in Fortas' view, the accomplishments of the Negro prove that there are effective alternatives to violence in American Society. The third part, "The Revolt of Youth," is mainly concerned with issues pertaining to the Viet Nam war. The discussions of conscientious objectors and the Nuremberg doctrines are most enlightening.

To say that there is nothing new here is hardly a criticism. Fortas has succeeded in giving a clear and concise statement of the basic principles upon which our legal system rests. When discussing recent events, he proves to be a highly sensitive commentator on the complexities of the issues and the character of the men involved, but there are weak points in the book. In places the argument becomes disjointed and hard to follow—and Fortas' optimism tends to grate on the nerves in these troubled times. These scarcely detract from the overall value of the book, however. The layman and the specialist alike can profit from reading it.

There is a final remark that seems necessary. After finishing the book, the reader is left with the feeling that everything has been said, and like it or not that's all there

is to it. Yet to do full justice to the subject the reader must ask questions not raised by the book. What is the purpose of the rule of law? Certainly it is a means to insure order, but a very unique sort of order—one which strives to render justice. When law provides only order and no longer serves justice, it needs prodding lest its reason for existing be subverted. At certain times societies need moralists and reformers, for, as Fortas admits, law violation can be justified only on moral grounds. But when moral justification is legally unsuccessful, societies must do more than merely tolerate the moralist in his role as gadfly, it must in some way acknowledge its basic need of him. To say this is not to controvert the spirit of this book, to negate law nor to incite violence. Fortas is aware of the role and motives of the moralist, and his book is an excellent statement of the principles by which law can insure justice. But as long as legal codes are imperfect and judges are fallible, justice will need other guardians as well. The reader must beware thinking that no more must be said, no other values recognized.

—E. Stuart Dalrymple, Jr.

Mr. Dalrymple is Instructor in Philosophy.

Carl G. Rosberg, Jr. and John Nottingham, *The Myth of Mau Mau: Nationalism in Kenya*, Frederick A. Praeger, 1966, $7.50.

Mau Mau, the crisis that engulfed Kenya from 1952–59, must be one of the most misunderstood phenomena of modern Africa, a continent too often misunderstood by the outside world. Although many Westerners now realize that thousands or even hundreds of whites did not lose their lives (over 99 per cent of the some 14,000 persons killed were black Africans), the view that the insurrection was a "barbarous, atavistic and anti-European cult whose leaders planned to turn Kenya into a land of darkness and death" is undoubtedly still widely held.

A new interpretation of Mau Mau is offered in this scholarly and very readable book by Carl Rosberg and John Nottingham, an American and a Briton, both with years of experience in East Africa. In suggesting that the European conception of Mau Mau as "a dangerous hypnotic obsession based not on intellect but on primitive emotions" constitutes a myth, the authors maintain instead that Mau Mau was "an integral part of an ongoing, rationally conceived nationalist movement." They argue also that the outbreak of violence occurred primarily because of a European failure rather than an African one; that it was not the inability of the Kikuyu (Kenya's largest tribal group and the people most directly involved in the crisis) to adapt fully to the demands of rapid modernization, but the unshakable conviction on the part of Kenya's Europeans that the colonial system was perfectly capable of responding to the legitimate grievances of the African population.

But this is exactly the point at which the system failed. The authors unravel this long, sad story in four stages. The first deals with African resistance to the earliest British intrusions at the end of the nineteenth century, the attempts to "pacify" the tribes, and the beginnings of land alienation by the European settlers. The second stage traces the growth of the protest movement as Africans demanded the return of their "stolen lands" and an end to economic discrimination. These protests were peaceful and constitutional, being expressed through budding political organizations and trade unions. For the most part, however, these petitions were dismissed by a rigid colonial Government as "immature," "irresponsible," and "untruthful," and consequently no substantial reforms were forthcoming. The third stage, then, marked the move from a "nationalism of petition and constitutional protest to a militant nationalism employing direct action in seeking a new political order." It was at this juncture that the legitimacy of the colonial system was rejected by the Kikuyu leadership; prior to this stage, the demand had been for assimilation, for civil liberties, for "a piece of the action." Events leading to the declaration of the Emergency in 1952 are explored, as are the events that took place during the revolt. The last stage analyzes the colonial Government's myopic rehabilitation program, designed to remove the "disease" of Mau Mau, and the political reforms that followed the end of the Emergency, including the release of Jomo Kenyatta from detention in 1961 (two years after nearly all other prisoners had been released) and the creation of the Kenya African National Union (KANU). It was under the leadership of Kenyatta and KANU that Kenya achieved independence on December 12, 1963.

Some mention should be made of Donald Barnett and Karari Njama's *Mau Mau from Within: An Analysis of Kenya's Peasant Revolt*, also published in 1966. The book describes Mr. Njama's experiences as a member of Mau Mau and in a sense compliments *The Myth of Mau Mau*. As a personal account it deals more with the people involved in the revolt, while the study reviewed above is more concerned with the phenomenon of Mau Mau itself. Both books cast light on a topic that has remained too long in the shadows, but there is no denying the more impressive scholarship of Rosberg and Nottingham—it is the book of greater merit.

—Robert Simko

Mr. Simko is an Instructor in Geography.

Old Law . . . New Order

Aristophanes, *The Congresswomen* (*Ecclesiazusae*), translated by Douglass Parker, University of Michigan, 1967, $4.50.

As antidote to the windy promises and extravagant rhetoric of the campaign just completed, and as fortification against the onslaughts of verbal seduction we may expect from the administration about to be installed in January, I warmly and irreverently recommend an evening with Aristophanes' ever-bright *Ecclesiazusae*, which

Douglass Parker neatly calls *The Congresswomen*. When the Citizens of 4th-century B.C. Athens (men only, of course) met to conduct the affairs of their Democracy, their convening constituted the *ecclesia*, the legislature. *The Congresswomen* displays the day when the heretofore disenfranchised Women of Athens, under the leadership of Praxagora, a prototypical Susan B. Anthony, suitably disguised, take control of this assembly and forthwith pass laws instituting government of the women, by the women, and for the women. The results of this distaff *coup d'etat*, hilarious, boisterous, bawdy, and mind-expanding, are psychedelic politics at their most imaginative. Here are specimen planks from Praxagora's platform:

——Compulsory Universal Community Property
is what I propose
to propose; across-the-board Economic Equality
to fill
those fissures that scar our society's face.
No more the division
between Rich and Poor; the gap that partitions
the squire who lolls
at ease on his acres from the wretch who's
pressed to locate a plot
to rot away his final rest in; the gulf that
secludes the nabob,
swimming in slaves, from the needy nudnick
who can't afford
a second-hand footman.
Such segregation must go!

What in B.C. 392, when the play was first performed, was probably intended as a spoof of avant-garde Platonic notions sounds in A.D. 1968 quite middle-of-the-road: that's how far we've come in 2360 years. Some of Praxagora's other ideas are mind-boggling and hair-raising, however, no matter how far to the Left you go. Her essential proposition on affairs sexual may not at the outset seem revolutionary: "I'm pooling the women, creating a public hoard for the use/ of every man who wishes to take them to bed and make babies;" but the procedure she lays down—that the old and the ugly shall be granted preemptive preference and arbitrary first option in these exercises of civic service—introduces a reign of law and order that would cause Spiro T. Agnew to abandon his Greek ancestry and J. Edgar Hoover to recall with nostalgia the days of Bonnie and Clyde. The play is outrageous, outspoken, and awfully funny—but it is not for prudes or stolidly serious politicians. When you've read it, you'll better understand why the military junta which took over Greece last year has banned Aristophanes.

The Congresswomen is the seventh and most recent volume in *The Complete Greek Comedy*, the notable American enterprise of which William Arrowsmith is General Editor. It maintains the high standards of wit and pertinence that have distinguished the series. In his bold, illuminating, and sometimes unsettling mixture of modes and elements—sex and politics, farce and ritual, law and gastronomy, to name only a few—Aristophanes is truly an artist for our times. It is good to have him readily accessible employing a language and allusions we all understand.

—David J. Littlefield

Mr. Littlefield, Editor of Books of Merit, *is Associate Professor of English.*

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Author	*Title*	*Price*	
Aristophanes	The Congresswomen	$ 4.50	☐
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Fortas	Concerning Dissent	.50	☐
Geist	Brancusi	10.00	☐
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Pörtner	Elevator Into The Past	1.10	☐
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President to Freshmen:

To know the delight of learning—
greater freedom, greater self-discipline

Speaking to the 532 Freshmen at Convocation, September 15th, President Armstrong presented the new 4–1–4 curriculum and the new student government of dormitory life as correlative efforts to make education at Middlebury more intensive and personally relevant. "It is our plan to give each student greater freedom," he said, "—more independence—in a variety of ways, and a principal reason for so doing is the conviction that you will more rapidly, more surely discover the pleasure, the joy, and discipline of learning." Quoting Montaigne on educating young people ("there is nothing like arousing appetite and affection; otherwise all you make out of them is asses loaded with books. By dint of whipping, they are given their pocketful of learning for safekeeping; but if learning is to do us any good, we must not merely lodge it within us, we must espouse it"), Dr. Armstrong urged, "We must espouse learning, marry it, make it one with us, and this is precisely what we seek to do through our new curriculum. Greater freedom, greater self-discipline. The new curriculum means greater risk for a greater gain."

He then commented briefly on the kind of education he wanted them to discover at Middlebury: "Liberal learning," he said, "has more to do with the way one learns, with attitude of mind than it does with specific data or skills. It has not to do with a pocketful of learning lodged within us, but rather with the critical faculties, an ability to handle evidence, to use *reason as a companion to feeling*, each in appropriate context, a broad awareness of the differences and relationships among disciplines, a sense of history to help distinguish the significant and essential from the accidental and inconsequential. Yet beyond all this—beyond the power of competence—there is the goal of living life well—of human values, if you will permit the phrase—of moral direction. Education which creates freedom without restraint or direction is bad education. Liberal learning does create freedom from ignorance, does encourage openness of mind, and thereby constrains every liberally educated man and woman—puts him in bondage—for he or she is *bound* to examine the evidence of man's experience, moral, intellectual, physical, and spiritual.

"It is the whole of Middlebury which I have in mind when I speak of liberal learning. The spirit which has moved the faculty to a new curriculum has also brought into being the promise of new student government."

He explained the rationale for student government of their residence halls and the Colleges' standards of conduct. "The College cannot nor does it wish to insulate itself from the society of which it is a part.

"What we propose to do in student government is to place more responsibility in the hands of students for the governance of their lives."

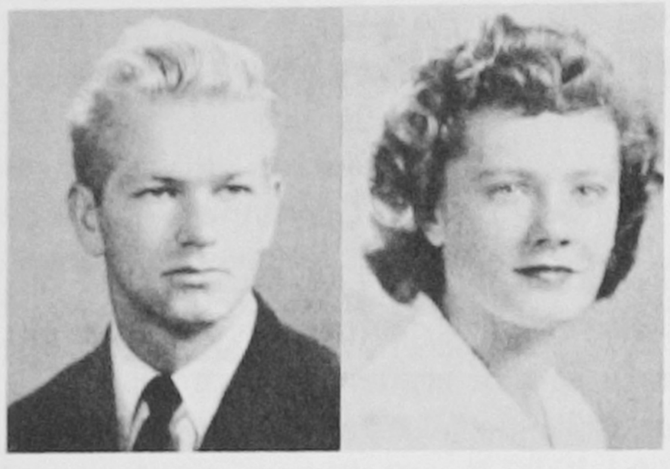
The President quoted from the Report of the Commission on Student Life submitted last Spring and approved in principle by the College:

" 'The College does retain deep and abiding moral concerns . . . Honesty, respect for persons, respect for the process of dialogue are moral virtues without which the intellectual life of the College could not proceed.' " And " 'In our discussions of the problems of student self-governance, it became clear that there was a misconception about the nature of self-governance. Students, particularly, have argued that there should be no College regulations on this or that point because students are "responsible." While the Commission does not doubt that most students are responsible, the problem of self-government is not one of *trusting* everyone to be responsible, but of having public instruments which make a person accountable for his behavior . . . the success or failure of the recommendations will stand or fall on the ability of students to govern themselves . . . to establish and maintain instruments of accountability . . .' " He added, "Again it is our conviction that the risks in this new policy are not inconsiderable, the gains potentially very great."

Concluding his remarks, the President exhorted, "Nothing in liberal learning can be imposed. There is no dogma; no official knowledge or belief to be stamped upon you as asses loaded with books. Rather it is for you to hunger for your own beliefs, your own commitments hewn out of the *questions* you ask. And may you like Robert Frost have a 'passionate preference' for what you derive from your experience, what makes sense to you—and in the end know that there is pleasure, delight, yes, joy in learning."

ANY RESEMBLANCES?

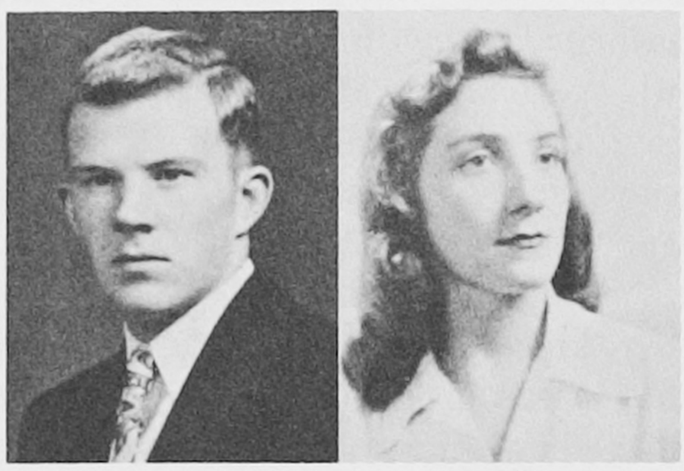
Each of the Freshmen at right is the offspring of two Middlebury graduates. Sixteen of these parents are shown below as they appeared while Middlebury undergraduates. Can you pair off parents and offspring?



Donn & Annaliese Koster Barclay '49, '47

Charles & Lois Schneider Beach '42

Keith & Grace Wickenden Cranker '43, '44



Allan & Judith Little Frew '48

James & Adrienne Northam Fluckiger '47

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Mortimer & Edith Titus Harman '47, '48

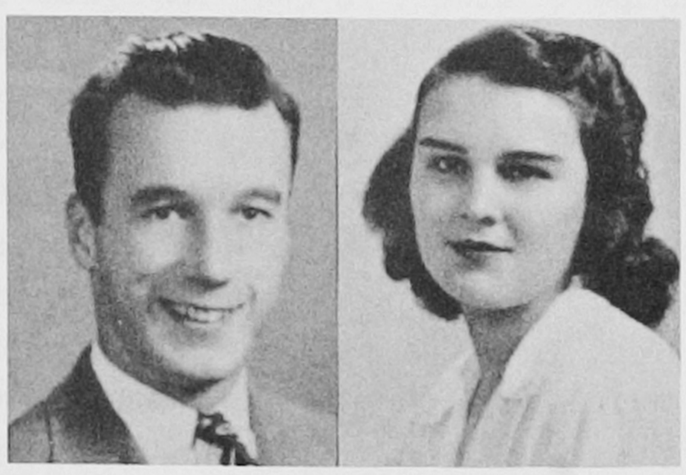
George & Barbara Busing Harris '44, '46

photo not available

Donald & Jeannette Abbott Maddock '49

photo not available

Bennie & Nancy Neal de Salvo '48



David & Doris Maurer Thompson '49, '48

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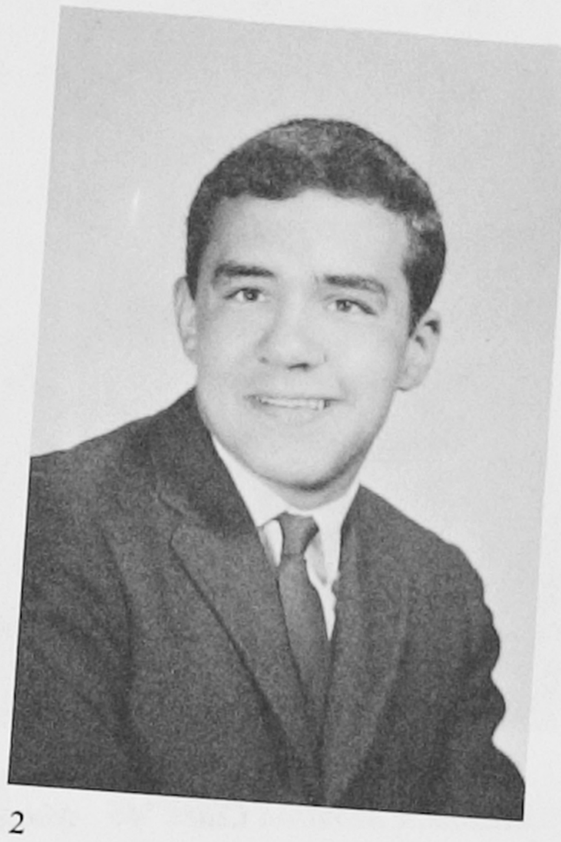

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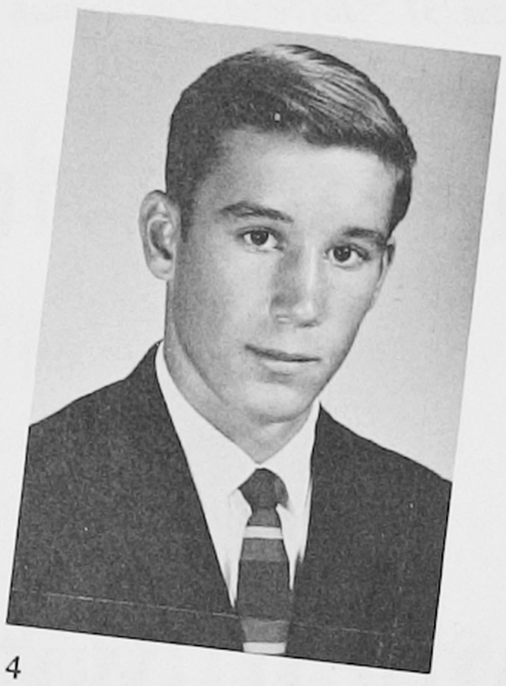

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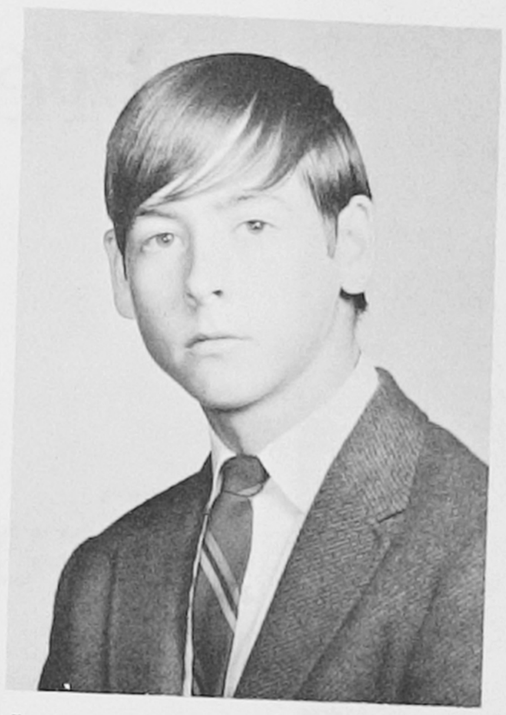

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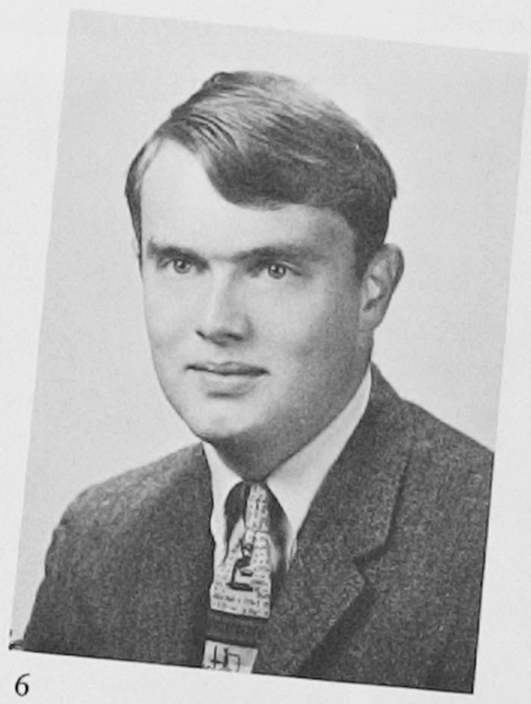

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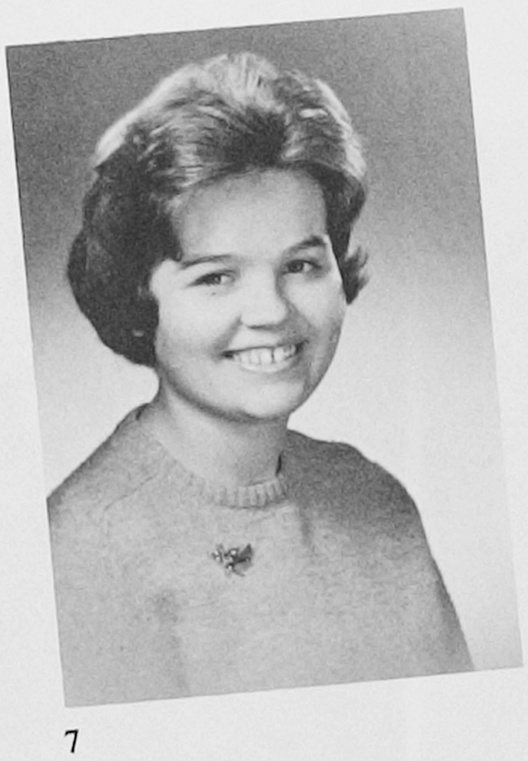

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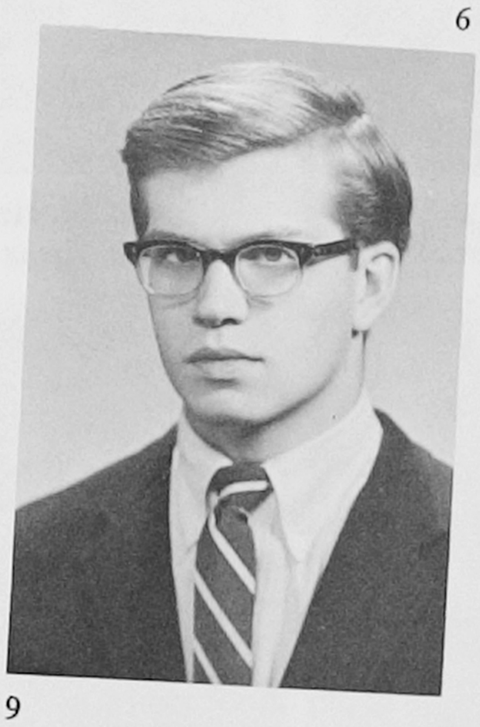

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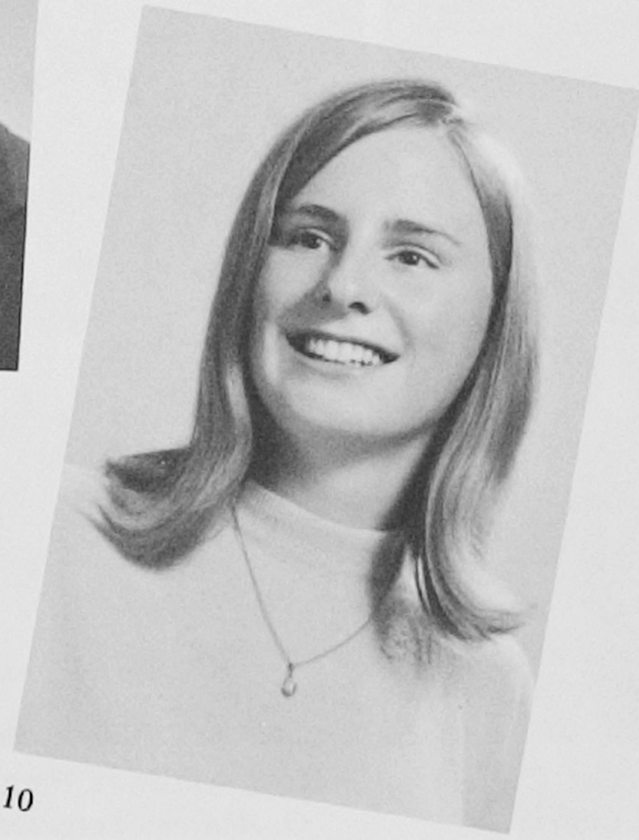

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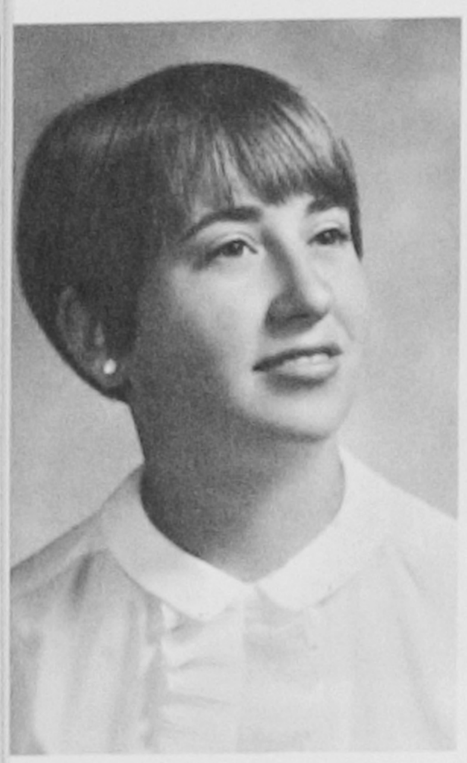
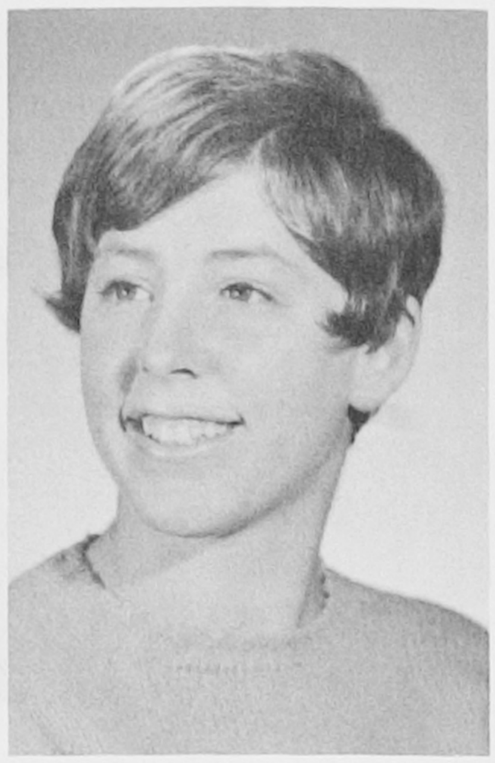


Margaret Louise Beattie
Deborah Mayo Beattie '41

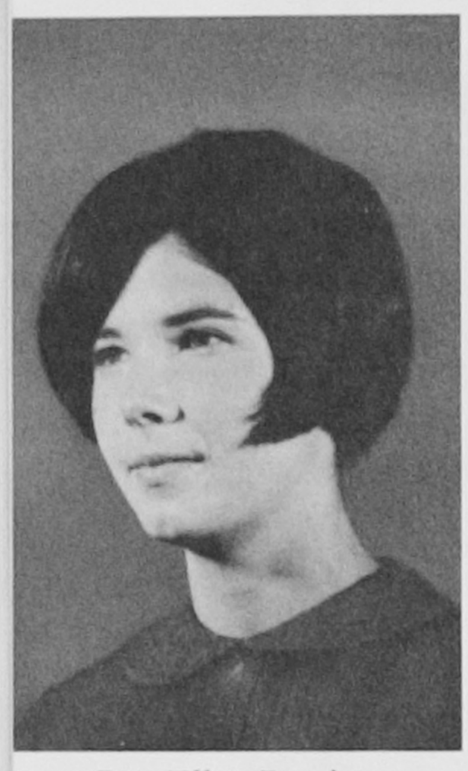
Ruth Alice Buxbaum
Toba Gertz Buxbaum '45

Virginia Anne Clark
Elizabeth Moulton Clark '46

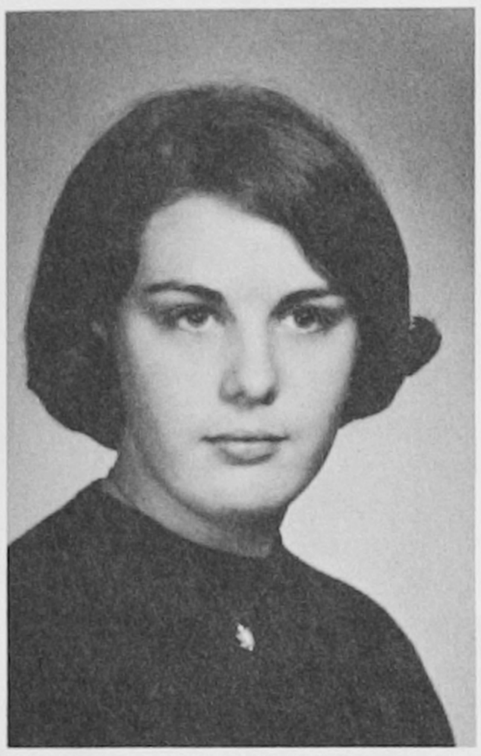
Abigail Wood Delfausse
Margaret Scherholz Delfausse '37



Deborah Louise Erdman
Joyce Mackey Erdman '46



Lee Ellen Lewis
Elizabeth Carroll Lewis '50

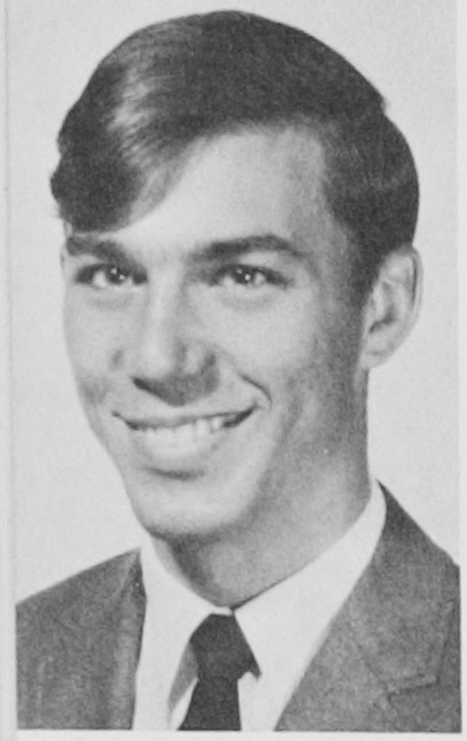


Katherine Lois Lockard
Carol Lewthwaite Lockard '43

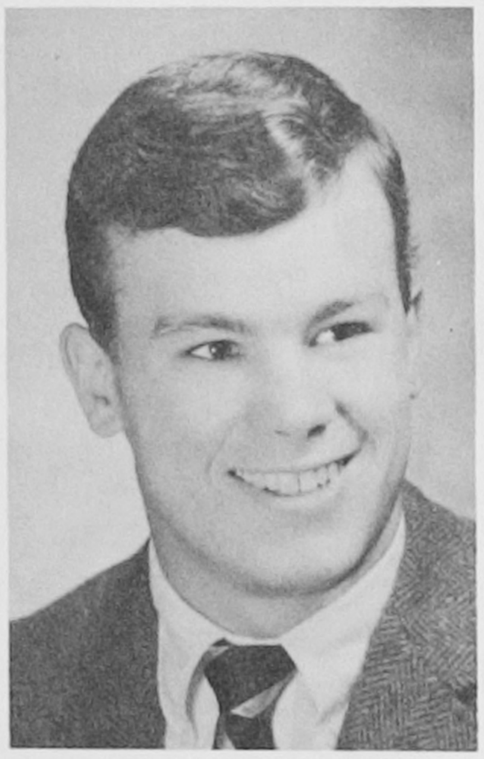
Susan Marie Raab
Marjorie Young Raab '35

Freshmen with upper

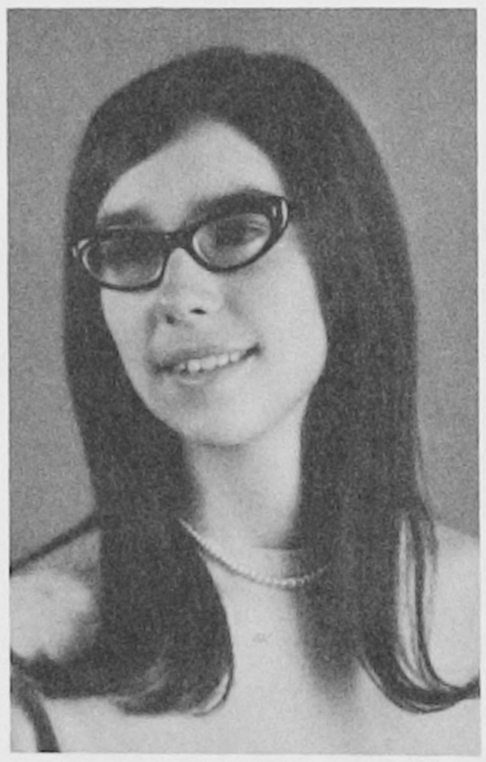
Freshmen with bottom



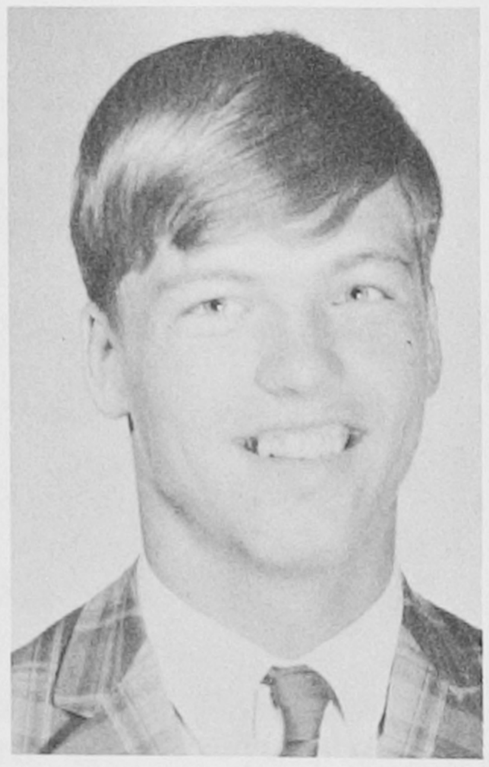
Albert Wheeler Coffrin
Albert W. Coffrin '41



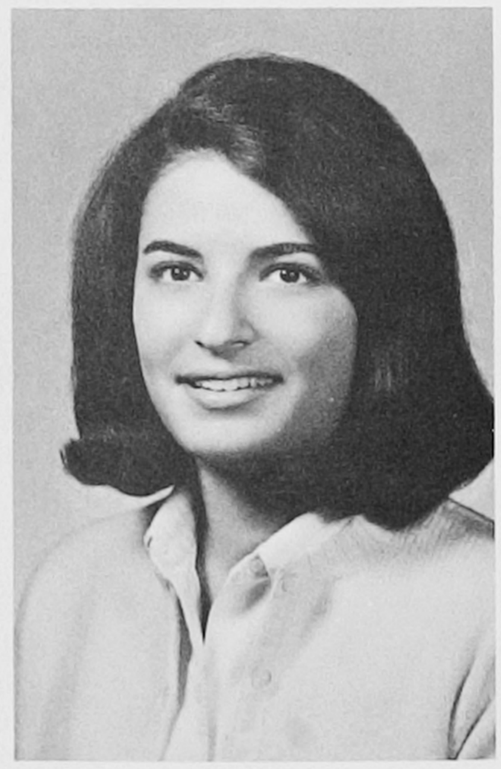
Ross Andrews Ferguson
O. Andrews Ferguson '50



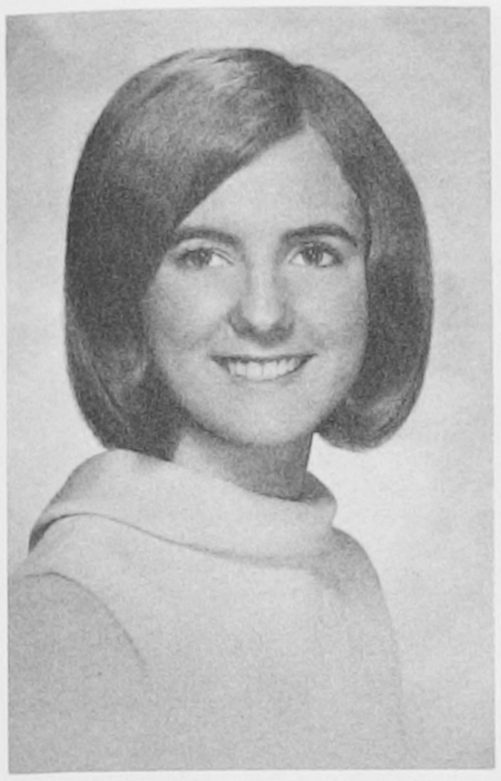
Anne Macomber Gilbert
Charles B. Gilbert '42



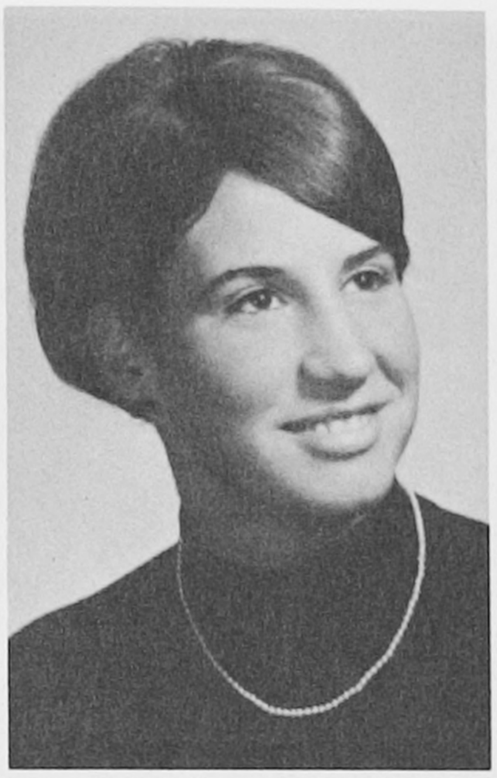
Michael Landon Merritt
George T. Merritt '48



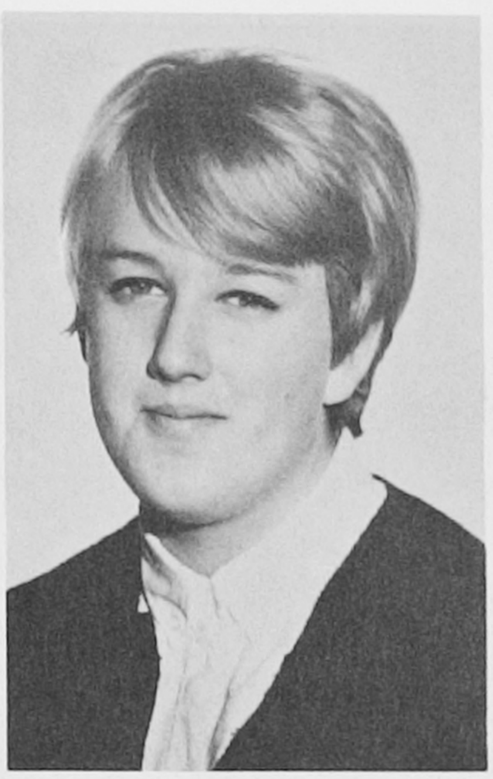
Karen Louise McDonough
William W. McDonough '33



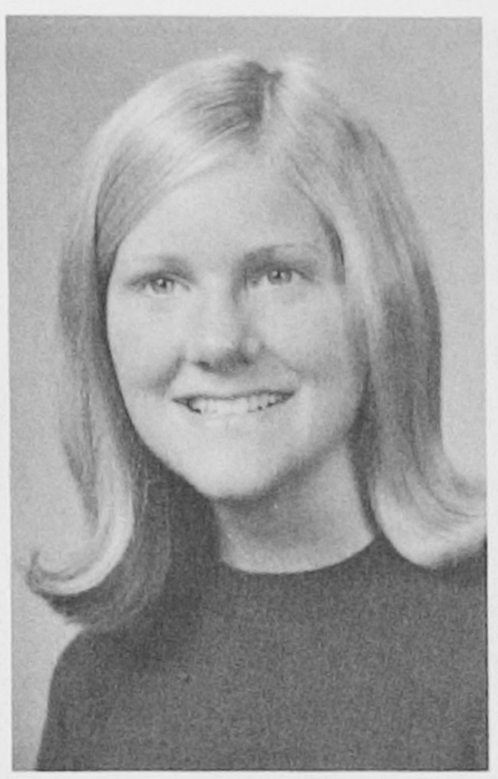
Janet Ellen Halstead
Virginia Carpenter Halstead '43



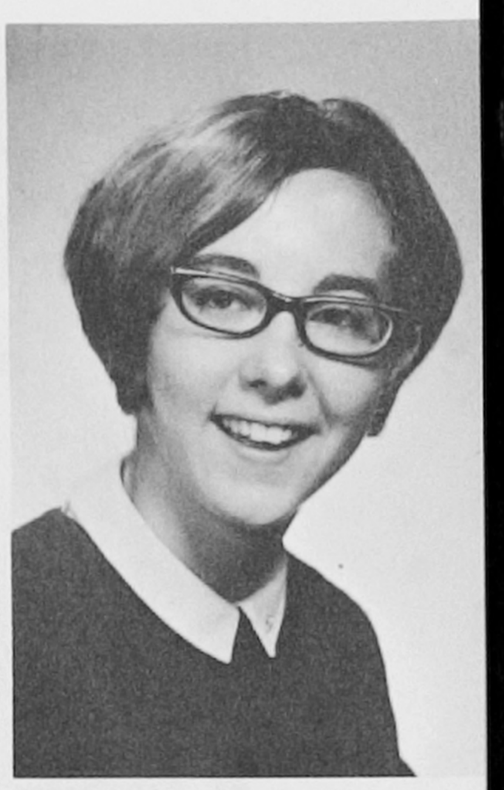
Dorinda Dee Ingalls
Mary Caswell Ingalls '46



Sally West Johnson
Shirley West Johnson '44



Elizabeth Gates Krieble
Amanda Sanborne Krieble '43



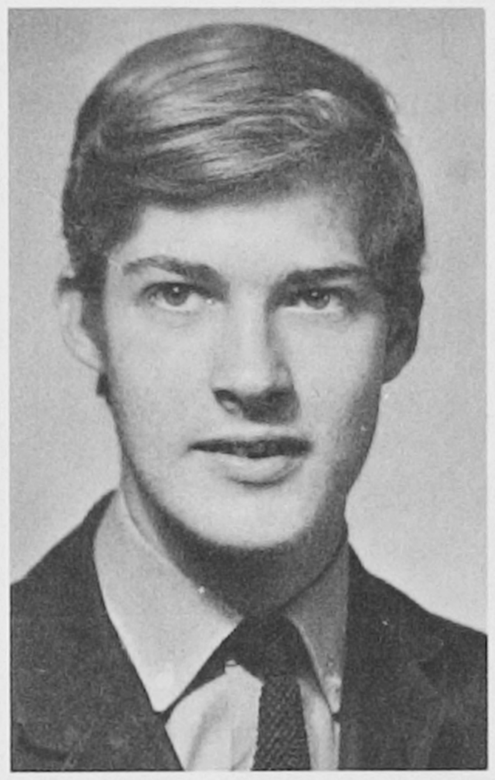
Christena Elizabeth Lecko
Mary Hickcox Lecko '43

Alumnae Mothers

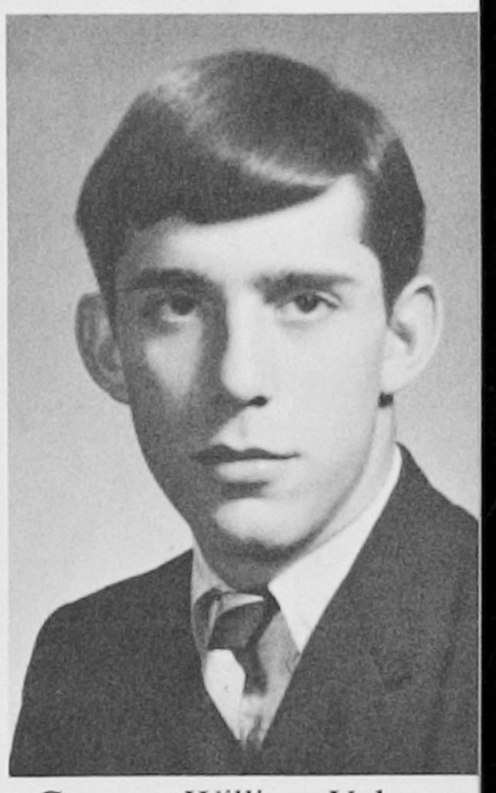
rows

Alumni Fathers

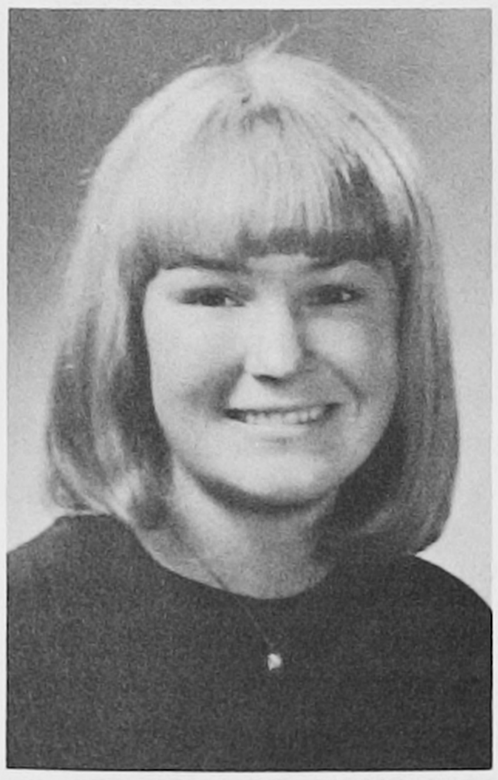
row



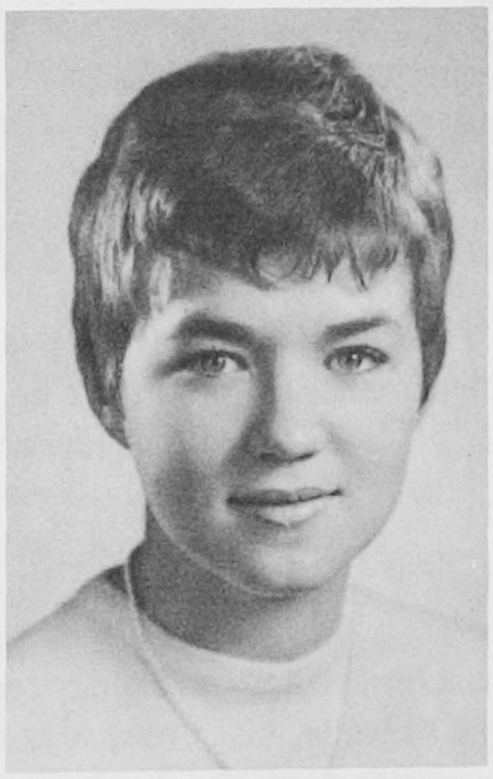
Charles William Redway
Hope Rood Redway '42



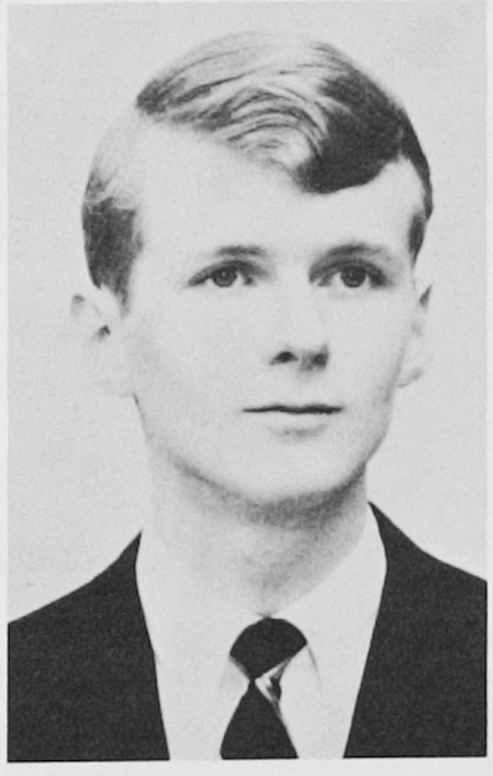
Gregory William Valpey
Virginia Worley Valpey '50



Katharine Fiske Mulligan
Edward W. Mulligan, Jr. '49

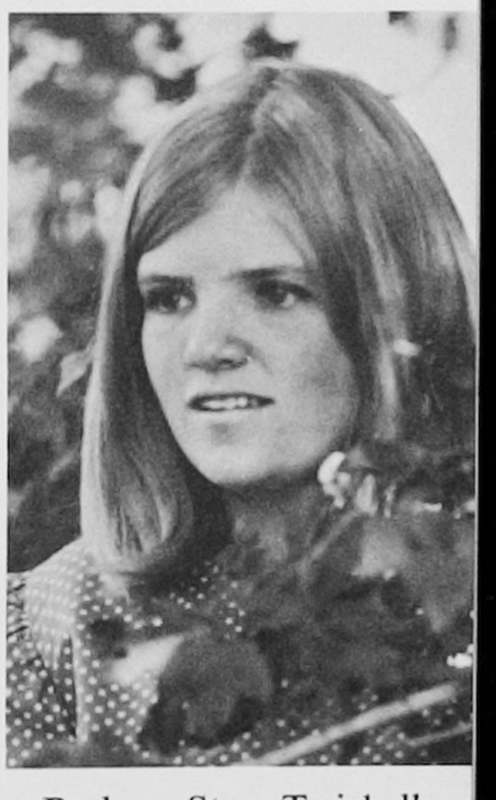


Catherine Ann O'Neill
Edward A. O'Neill '50

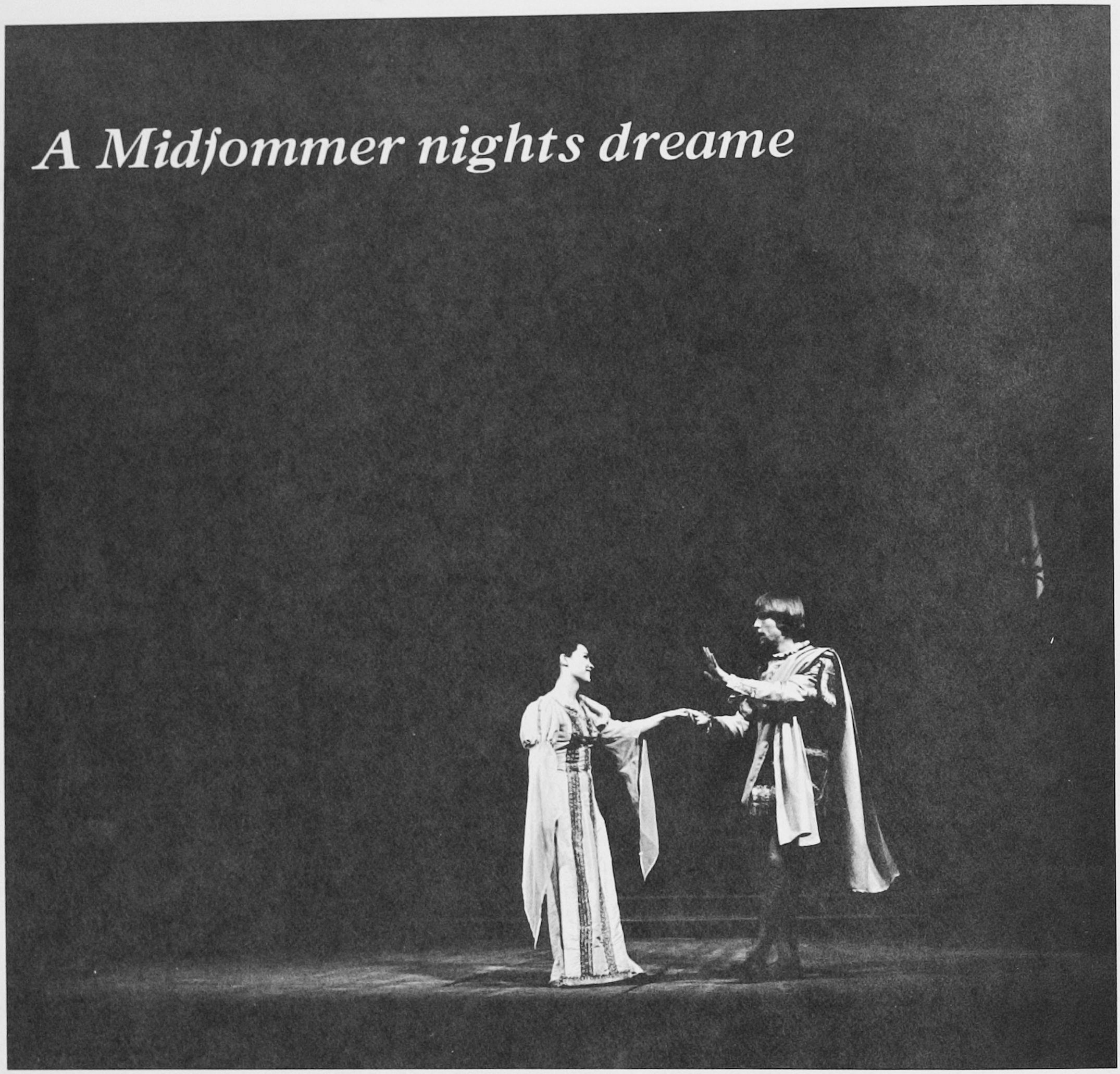


Robert Wesley Rivel
Robert B. Rivel '42

Ingrid Alma Stanlis
Peter J. Stanlis '42



Barbara Stow Twichell
Edward S. Twichell '26



LYSANDER: *"How now, my love! Why is your cheek so pale?*
How chance the roses there do fade so fast?
. . . The course of true love never did run smooth . . ."

—Act I, Scene 1

Laurel Drake '70 as Hermia; Addison Hall '69 as Lysander.

Visiting a Play Production in Rehearsal

The Drama Department's able presentation of a *A Midsummer Night's Dream*, last year, was neatly staged and well performed—several of the leading roles exceptionally so. Here the camera presents Middlebury players in dress rehearsal.

QUINCE:
"*You can play no part but Pyramus;*
for Pyramus is a sweet-faced man;
a proper man as one shall see in
a summer's day . . ."

—Act I, Scene 2

From left: Arthur Lewis '70, as Snout; Andrew Wentink '70, as Bottom; Frank Moorman '70, as Quince; Paul Hempel '71, as Flute; and Mark Dienstag '70, as Snug.

Pamela Twible '68, right, and Helen Rodgers '70 make up as Fairies in Queen Titania's retinue.

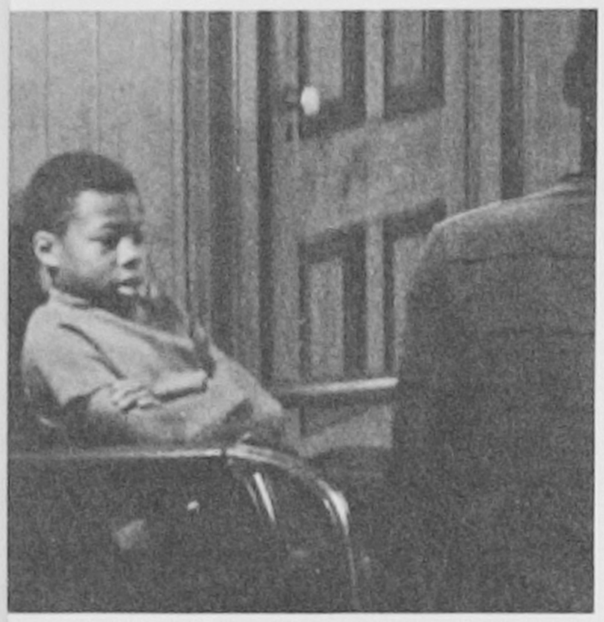
OBERON: "*. . . And heard a mermaid on a dolphin's back*
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music."

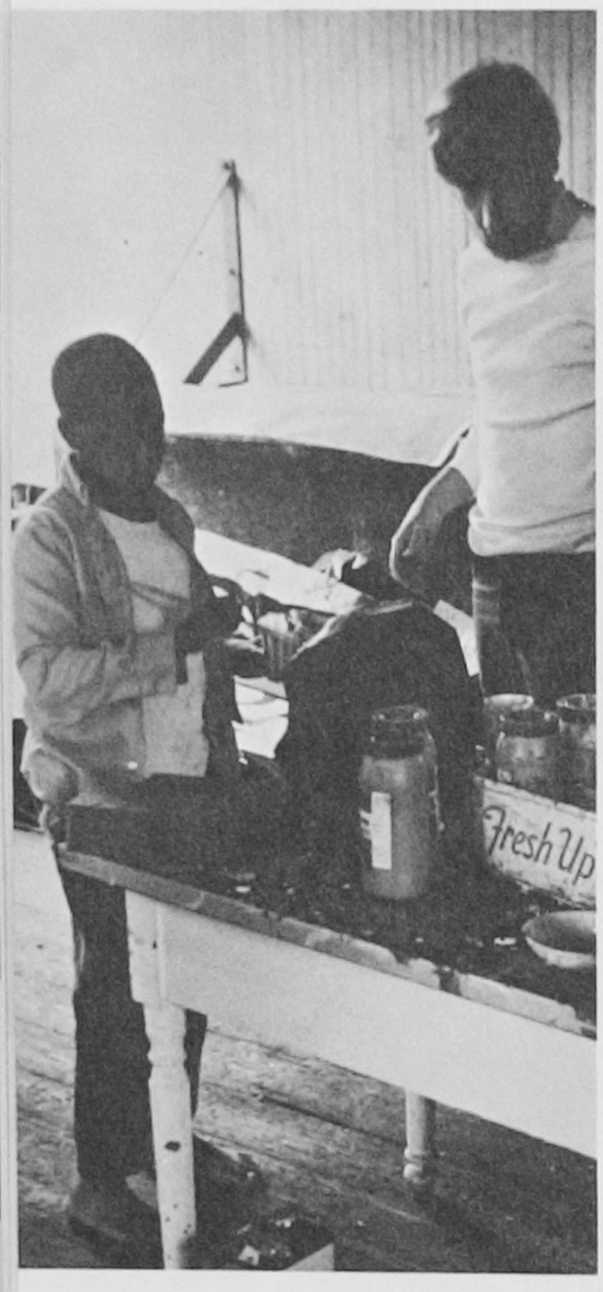
—Act II, Scene 1

Erie Volkert, Director; Edward Moorhouse '68, as Puck; Laird Brown '69, as Oberon.

"Youth's Opportunity for Understanding"

14 Concerned Students Plan and Carry Out a Practical Summer Program for Inner-City 12-year-olds





It takes a lot to lift a native Vermonter's eyebrow, but at the Burlington Airport one morning this summer, a few were definitely seen to twitch. As trim Nancy Carey '69, from Princeton, N. J. via Concord Academy, stepped out onto the macadam to board the Northeast prop-jet for Boston, twenty exuberant 12-year-old boys began to wave ecstatically and shout "Goodbye, Granny! Goodbye, Granny!" The natives' foreheads might have held firm, even so, if all twenty enthusiasts had not been Negro.

Miss Carey, known to her friends as "Nanny," was in charge of the boys' meals and, as befitted an esteemed den-mother, had soon been renamed "Granny." The boys were from Middlebury's Project YOU and were at the Airport to visit the Air National Guard 158th Fighter Group and, incidentally, to see their friend off for the weekend.

In the week following the Memorial Service for Martin Luther King, at which Dr. Armstrong announced that Middlebury must examine what it could best do to help alleviate urban crisis conditions, a group of 14 concerned students assembled, discussed, and came forward with a responsible proposal for bringing together 12-year-olds from depressed inner-city and backwood areas in a summer cultural and recreational program in Middlebury. They named their effort "Youth's Opportunity for Understanding" which gave them a handy acronym, "Project YOU."

A program for 26 urban and 26 rural boys and girls was outlined for the summer of 1969, but it was urgently felt that a modest pilot program should be carried through this summer both to get organized and gain some practical experience and to make some contribution this year to the lives of at least a few Negro boys.

Because of the short time for organizing and because only the Phi Kappa Tau house was available for housing, the students decided to limit their inaugural effort to a four-week program for 20 Negro boys from some urban ghetto area such as Roxbury, Bedford-Stuyvesant, or Newark, where several students already had contacts they hoped might prove useful.

The students met frequently in May with Walter Brooker and Dennis O'Brien of the newly organized President's Special Committee to work out the specifics of recruiting professional leadership, funding the program, and locating the youngsters. Of the original $5,000 budget, the College offered to put up $2,500 if the students raised the other half in voluntary gifts.

Initial gifts of $1,000 from the Chapel Fund and $500 from an anonymous professor got the voluntary gift campaign rolling handsomely and well before the youngsters arrived on July 20th the students had raised over $4,500—and the revised budget was pushing $7,500.

However a luncheon meeting with a knowledgeable representative from the Champlain Valley Office of Economic Opportunity, Burlington, rather chilled the students' ardor: John Bloch, a white community-relations worker who had worked and lived for five years in a Washington, D. C. Negro neighborhood, warned them that in his opinion they were already too late—that in Newark, Bedford-Stuyvesant, and Roxbury, distrust of white intentions was now so profound and all-pervasive that no leaders of those communities would consider cooperating with the Middlebury students, and that

any Negro children they might recruit would be stamped as "Uncle-Tom" pariahs by their neighbors.

After some gulping, the students subsequently decided to go ahead in spite of this chilling advice and at least explore the possibilities. Attention turned to locating on very short notice an experienced professional director for the program.

Through the good offices of Fred Brown '69, from Hamden, Connecticut, the group was able to locate and hire Eugene Johnson, a physical-education teacher at the predominately Negro Prince School in New Haven. Working with Mr. Johnson, the students proceeded to locate their 20 youngsters in New Haven and to spend a week in New Haven living in the Negro community, interviewing the boys' parents, and talking at length with Negro teachers and community leaders.

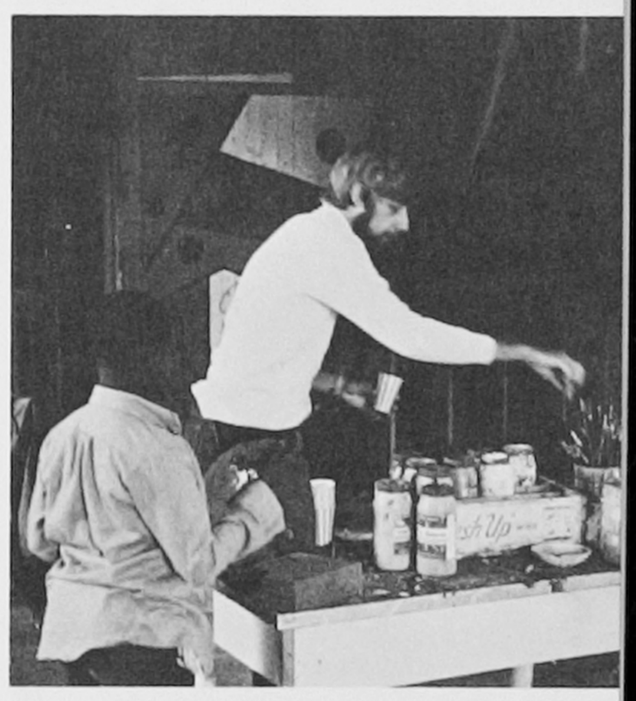
Organization of Project YOU provided five counselors, one for each group of four boys, and seven teachers. Counselors were Bob Copeland '68, Curt Coughlin '70, Jim Esmond '69, Frank Jones '69, and Primus Robinson '70. Teachers were Dale DeLetis (faculty), Phil Hooper (faculty), Mack Keiser '69, Rollie Kent '68, Bob Sagor '68, Dave Severance '68, and Jim Trombetta '68. The four administrators were Marie Andrus '71, finances; Nancy Carey '69, food; Mary Ann Riggie '68, field trips; and Steve Sawyer '71, athletics.

Counselors and those teachers who were students lived with the boys in the Phi Kappa Tau house, on South Main Street; the director, his family, and the three girls were housed in the Alpha Sigma Psi house, on South Street near the President's house.

Daily schedule provided three 45-minute class sessions (courses: Art, Science-Math, Language Arts, History-Current Events, Drama-Speech) followed by swimming, volleyball or other organized athletics in the mornings and after lunch, full afternoons of varied recreation. In addition to the visit to the 158th Fighter Group, the boys visited Crown Point with Professor Brewster Baldwin, the Shelburne Museum and Button Bay, a large dairy farm, and the Drake-Smith furniture factory in Bristol; they also hiked on Snake Mountain in Weybridge, had a cook-out every Sunday at Silver Lake (above Lake Dunmore) in Ripton, and explored "*all* the gaps" between Brandon and Montpelier.

What did the counselors and teachers learn? That many of these 12-year-olds could not read beyond a 3rd grade level; that the attention span of most was remarkably short; that the always-foremost problem was keeping their youngsters' attention focused on the subject. Also that their curiosity was trigger-quick and their responses to fresh experience were fast, enthusiastic, and highly vocal. What the boys learned about their counselors and teachers has not been reported.

What were the responses of Middlebury neighbors and the Vermont communities visited? The youngsters were greeted with friendly warmth everywhere they went—their leaders fared almost as well. (At the Shelburne Museum the Middlebury student leading one group was firmly lectured by an elderly lady guide for showing up in bare feet.) A general reaction of the College community was, "The kids are dressed better than their leaders." This was true, but of course the ghetto kids and the college students were probably trying to prove different things.



Why science is a waste of time (unless you like it);
What modern poets are trying to do —— and how;
Other reflections

A conversation with a Fulbright scholar & poet

Lawrence Raab, poet, painter, and film maker, picked up most of the marbles during his four years at Middlebury and sailed in September for a year in England as a Fulbright Scholar.

He graduated last June *cum laude*, salutatorian of his class, a Woodrow Wilson Designate, member of Phi Beta Kappa, with highest honors in English, a Reid Carr Prize for "greatest proficiency in English Literature," and a $3,000 fellowship won in national competition in the Book-of-the-Month Club Creative Writing Program. The fellowship was awarded on the basis of five poems he submitted. Raab also paints passably and has written the scenarios for two films produced with other Middlebury students; *The American Scholar* has published his essay on W. S. Merwin, whom Raab considers "one of the most underrated, even unrecognized, fine poets in America."

Raab is now at the University of Essex, in Colchester investigating the work and lives of the younger British poets and preparing one or more articles "on how these poets are responding to living in the present time."

While finishing the scenario for his second film—a 15-minute psychological-horror film about a pair of newlyweds—working through June and July in his apartment in Middlebury, Raab was informally interviewed on what he felt about his Middlebury experience and what he's trying to do as a poet. A verbatim portion of those discussions, which were taped, is presented here.

Questioner: There's a great deal of static, nowadays, as you know, among students about inadequate curricula and having to take courses that they find stultifying. Were you gronked by any particular requirements in your curriculum?

Raab: Well, yes, I think a lot of the requirements are unnecessary. I don't like the language requirement, think it's a real waste of time; but I was allowed to do a project in translation to fulfill the requirement—a French translation which worked out quite nicely. And I didn't enjoy the science requirement. If you're going to have requirements for the purpose of forcing people to investigate fields which are not of their major interest then the courses that are available to them should be channeled toward opening up that field through the way that person already responds. In other words you should have some kind of liberal-arts science course . . . a kind of philosophy-of-science course open to non-science people—if you're going to have the requirement at all, I think that would be the best way of doing it.

Q: Isn't the whole aim or philosophy of liberal-arts education that it turn out graduates who have at least a nodding acquaintance with each of the areas that civilized man presumably should know something about?

R: The idea of the "well-rounded individual" is farcical and ridiculous. There is no such thing, and if there were, it would probably be something best avoided. No one really learns anything unless they want to, unless there's a sense of personal excitement. Courses which focus on note-taking and random accumulation of data are worthless. I think that kind of stuff just doesn't *mean* anything to you, and it's a

waste of time. If you're going to open up these fields—which is a perfectly laudable idea—then you should open them up so that the person would be able to assimilate that kind of approach into his own thinking. As it is now, it's much too geared toward a kind of accumulation of random facts concerning other disciplines. What it *should* be is that you should have some kind of program that would introduce people to exactly what the disciplines are, and the crafts and the ways of seeing (characteristic) of other fields, not the facts themselves which just run out of your mind after a while.

Q: What about the argument that in order to get an intelligent world-view you have to know what the latest deliverances of the sciences are? In other words, in order to understand what man's place in the world is, you have to know something of his physical origins, and to know the destiny of his world; so that some understanding of astronomy, or astrophysics, or cosmology is essential to an understanding of man's present condition. Does this mean anything to you?

R: No, it doesn't strike me as significant at all. I wonder if there's such a thing as an "intelligent world view." I certainly don't think that the purpose of a college is to provide someone with "an intelligent world view," which would be through the kind of random data accumulation. People only come to some kind of philosophical or emotional appreciation of themselves and their world if they *want* to, if they find some need for doing this. And therefore any kind of teaching of any kind of course must be geared primarily toward getting the person to have some kind of need for the knowledge that the teacher feels is important. A teacher's function is much more important than a book's: he's not there to hand over facts or to explain, but to create in his students a kind of desire which only they, themselves, can truly fulfill. If a teacher of literature, for example, can make a student feel that books are alive in all the pain and wonder of their original conceptions—if he can make the student *need* what he knows is personally meaningful—then he has succeeded.

Q: What, then, did you go to college for, or what have you gotten out of it? I take it you didn't go to college to get self understanding—

R: No, you *do* that! You don't consciously go and ask them to feed you wisdom; you go with the hopes that there will be some people who will have something to say to you, and who have some things to teach you, and will be able to open up your feelings and your knowledge—you go with some kind of hope in your mind.

Q: It sounds to me as though you hope to find in college a kind of intellectual vocational school—that is, you hope to learn a set of crafts—

R: No, it's not a matter of that—you want a lot of things.

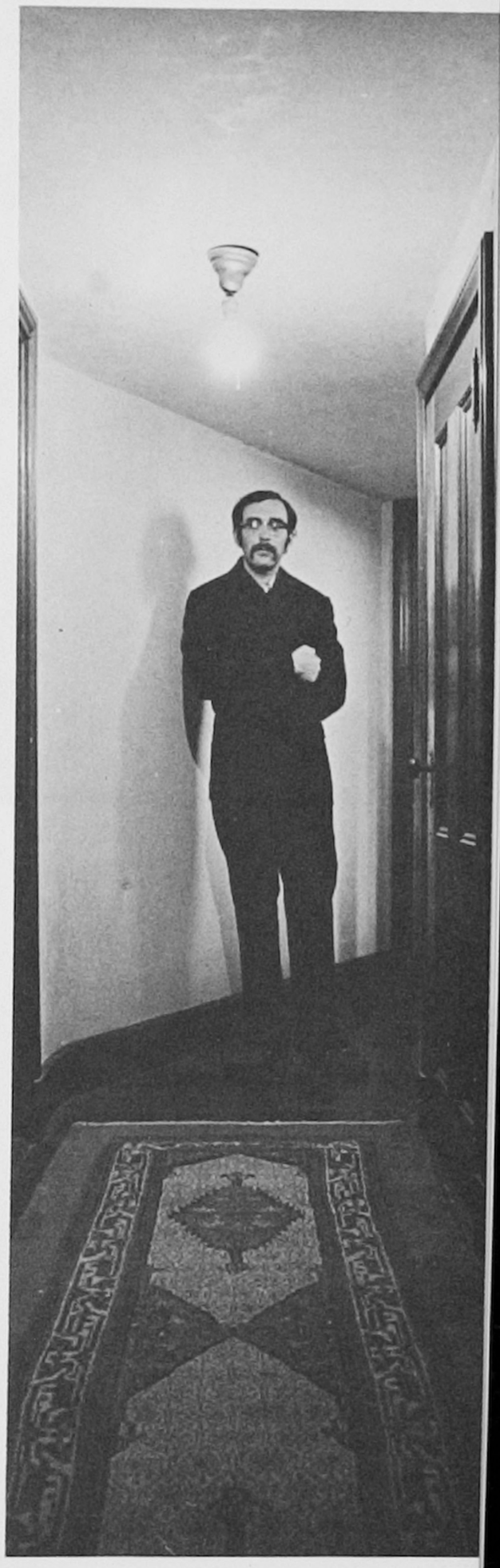
Q: But directed towards specifics not toward general understanding.

R: No, the general understanding comes into it too. But you can't appreciate what poetry in the abstract is capable of doing unless you are capable of understanding a given poem. And so if you're going to teach poetry, you start with a specific poem, you don't start lecturing on the possibilities of poetry as a kind of abstract force.

Q: Is the best educational preparation for a poet the study of other people's poetry?

R: Well, that's very difficult to say. I think that that almost implies a wrong point of view. It's not as if you decide to be a poet, out of the blue, or any kind of artist or any kind of person who makes things, and then kind of accumulate certain things to work with, and you find that when you have enough, you'll be able to start working. I think that you start to (write poetry) because you have to, you *need* to do it, because it's necessary, and there are lots of other things which then become necessary, and of course a very important one is reading what other people have done—people who are better than you, also people who aren't as good as you—because a lot of you are trying to do the same thing because you have the same need.

Q: Is a poet, do you think, driven mainly by an overwhelming sense of beauty in his own experience that he somehow has to express,



or is there a solid ideational content that he's trying to express? That is, is a poet principally trying to express ideas but in poetic form? or is he trying to put down in verbal terms some kind of emotional response to his experience? This question, of course, bears on the proper preparation of a poet, and whether a poet can write significant things except from a fairly sound and fact-filled understanding of the human condition.

R: It's certainly untrue I think, in general, that anybody with any concern writes from some kind of overwhelming conception of beauty. And there isn't really any split between ideas and images. When you start to write, those things are both the same—I think you write, or you paint, or write music, or whatever—you do these things because the act of doing them is necessary to your survival.

Q: When you sit down to write a poem, under whatever circumstances, do you have in mind in a general way a "message"?

R: No, I don't have an idea, I often don't even have a definable emotion. I have a few words or maybe a phrase or an image or perhaps a rhythm, or something very concrete that can only be put down by putting it down on a piece of paper, and from then the poem starts to develop and part of the process of *doing* the poem is defining in terms of the words that make up the poem. The substance and the feeling of any poem while it's being composed is less of the image or statement that it may become, and more a sense of mystery, or dissatisfaction, and of possibility.

Q: You don't have any thought in the back of your mind—would it be possible at the time you are writing the poem to say, "Now this poem is going to be about x"?

R: No, I don't think so at all. In fact I think the best poems that I've written—it would be very difficult to say, having written the poems, what they were about. If you can say, you know, right at the beginning everything the poem is going to say, then it almost becomes superfluous to write the poem at all!

Q: In what sense is a poem a communication? Or is the poem simply an expression of the poet and you don't worry whether it means anything to anyone else as long as it got out of you what was driving you?

R: No, it's always a communication if it's a good poem. And I think you always write with the knowledge that at some point you must dispossess yourself of the poem, after you believe you've done as much for it as possible, and it's going to become a kind of artifact, standing out there all by itself. Like any kind of speech, the poem occupies a middle ground between yourself and someone else who may be listening. You need that other person very much. The attempt to make a connection between the two of you is most important . . . it's as if the poem were a password. And you obviously depend very much on the fact that it *is* going to be read by somebody else.

Q: O.K., let's consider some specific poem of yours.

R: Well, here's *Voices Answering Back: The Vampires.*

Rising in lamplight dying at dawn
grim burials in sheds and cellars
the rats scuttling through holes
and the days following in their tracks
exiled here we named the hours
since you first forgot to be afraid
once departed we became
only ourselves
with the salt on our tongues
and the cold for company
so deft in escape so practised in dying
you might have learned from us
but each time the easiest trick worked
the brandished cross the empty mirror
you could not see us our steps upon the stairs
and while you stumbled after bats in the garden
we climbed quietly
from the upstairs window down the drainpipe
and through all the parties
you never heard what we were saying
it was something about desire
what we had in common even then
in your silence you feared us
always winning at the end but do you think
nothing lingered past dawn
shadowed among the gathered elms
do not be mistaken
we heard you walking through our dreams
we felt death moving between your hands
now we are waking early
practising with sunlight
now we pass unharmed beneath your terrible star

eyes covered hands in our pockets
for the rules have always said
if you stop believing in us
we inherit everything

R: For a long time I have been fascinated by vampires, perhaps because they are the most human of monsters. The undead, they are neither living nor defunct, but exist upon some perilous middleground. They prey off the living. They are insubstantial, do not cast images in mirrors, do not break cobwebs, yet a stake through the heart or exposure to sunlight destroys them. Like the addict, perhaps, they are possessed by one overwhelming need, and to this need they have sacrificed everything. This poem is spoken by the vampires. Part of the idea behind the poem is this: We seem to recognize as real only those things we choose to believe in. What would happen then, assuming that vampires are real, if people no longer believed in them? Powerful forces move through the fabric of our lives which we do not recognize or refuse to acknowledge. Here vampires serve as one emblem of these forces. It is possible that we may be possessed and consumed utterly by powers which, because we do not wish to believe in them, we choose instead to ignore.

Q: I notice in some of your poems that you omit all punctuation. To the lay reader of this poem it looks as though you're making a deliberate effort toward obscurity, or at least you're not making it easy for the reader to pick up your meaning easily.

R: No, everything you do, if you do it with any kind of success, is done for the purpose of clarity. Much of what may appear obscure is a way of saying "Don't take what is here too easily." But the end is always to make the reader see, to make him feel, to create some kind of bond between the two of you together. Omitting punctuation has something to do with the rhythms and with the way you read them. The way it has been shaped, the spacing, the punctuation, are all indications of the way the reader should hear the poem in his head. If something appears difficult, it is because the artist is always faced with the necessity of shunning what is too easily come by, what is too common. I don't think that anybody, even T. S. Eliot, consciously works towards being obscure; they work towards being difficult, and I think modern poetry in many ways is much more difficult than any other kind of poetry. But that difficulty is the way of involving the reader and getting him into the poem. And once you've accomplished that, you've done quite a bit.

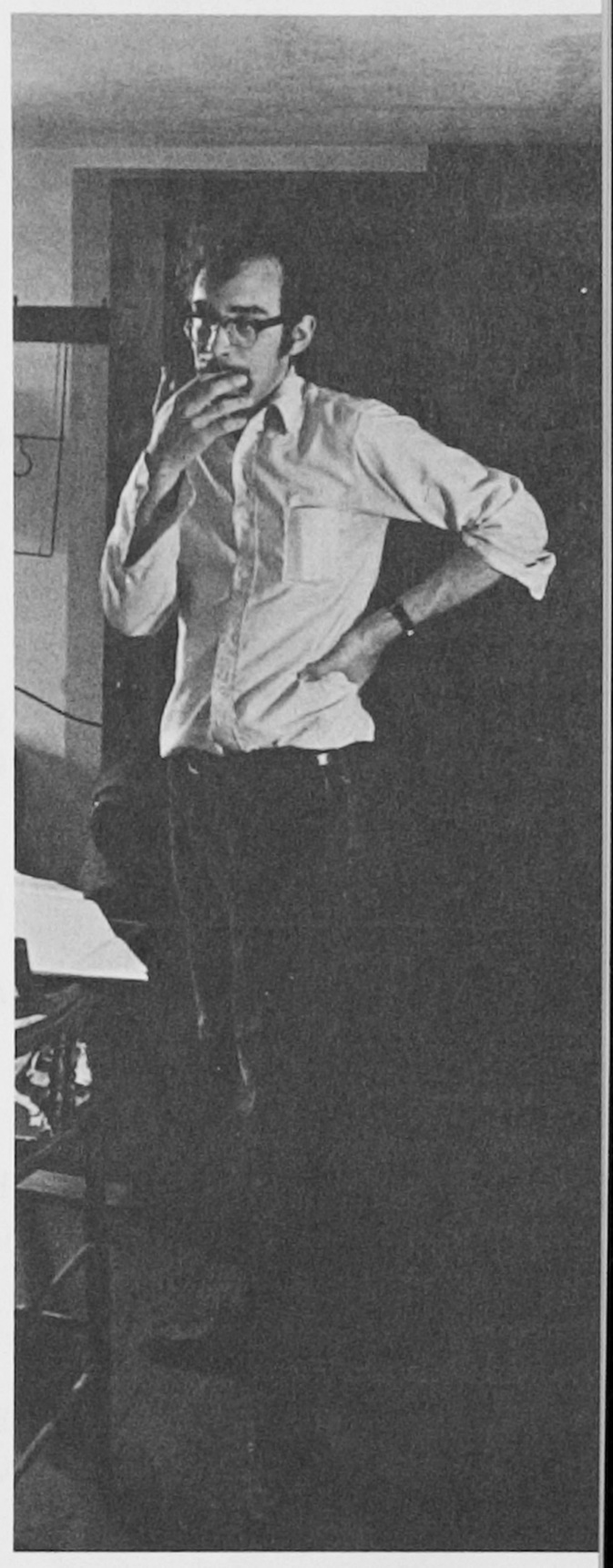
Q: Many people have the impression that modern poets write a much more formless poetry than the 18th or 19th century poets. Is this really so? And if so, why are they driven toward this kind of expression?

R: Forms are realized in retrospect. Somebody has to come up with every form and when somebody comes up with a new form, somebody's bound to say that it's "formless" because it is not an obvious part of what's being done. There is a lot of formal poetry being written, because I generally take the word "formless" as being pejorative just as "obscure" is. It may seem like poetry in general is more formless because we are much more aware of the *bad* poetry being written, because it hasn't dissolved into the back shelves of libraries, yet; it's still sitting around on the news counters and book shelves. But good writing is not formless; anything that's good is always part of the tradition and is always in a sense the flowering of all the traditions that have gone before.

Q: But there's certainly a difference between having form and being amorphous, on the one hand, and having an old form or a newly discovered form, on the other. Do you think that much modern poetry is an expression of new forms that are no less amorphous than 19th century poetry?

R: I think one works within a given poem with what form one thinks would be best for that poem, and one tries in the process of writing the poem to discover the form that that poem wants to take. It may be a sonnet, or a villanelle, or a sestina, or something obviously traditional, or it may be something completely different.

Q: Getting back to this question of communication; what is being communicated between the poet and his reader? Can a simple prosaic statement be made which catches the



gist of your thought in a poem or is that not the nature of what you're communicating?

R: I don't think a simple prosaic statement can catch the gist of anything that's being communicated in another medium. A simple prosaic statement can only catch perfectly the meaning of another simple prosaic statement.

Q: Oh wait a minute, I think any play of Shakespeare's could be expressed in 2 or 3 simple sentences, for a 3rd grader. Obviously you miss 97% of what makes people read Shakespeare but nevertheless it catches the backbone of the plot, let's say.

R: I don't think so.

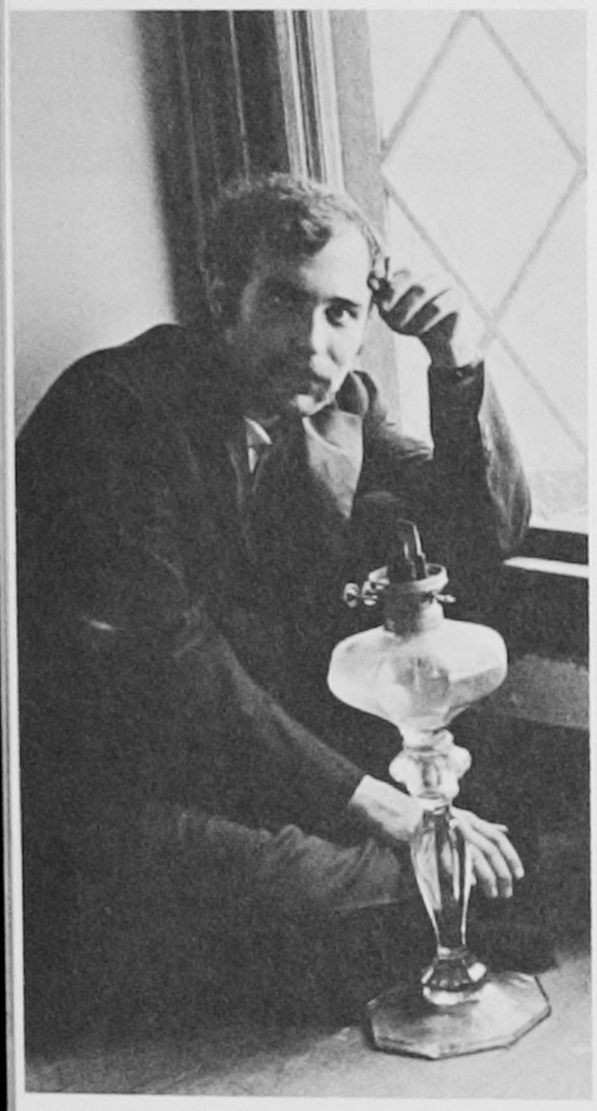
Q: And I think any one of Tennyson's poems—you could express the central message in one or two simple sentences.

R: Tennyson, maybe, but Tennyson is a bad poet. Shakespeare is a great poet.

Q: Well, I'm just trying to understand what you think the proper role of the poet is. What is the social utility of these artifacts that the poet makes?

R: No social utility.

Q: But only if you were a poet who never showed anyone what you wrote would you be completely denying the utility of poetry.



R: I don't like the word "utility."

Q: All right, that's a very broad term: anything that gives pleasure has social utility, I would say for example, or anything that is educative, or that heightens one's awareness of life.

R: O.K. say the writer is trying to make somebody feel something, to make somebody see something, to make the reader recognize something . . .

Q: Even if that something is a mood rather than a philosophical position—

R: Well, I don't like that kind of distinction. I think it's bad when people talk about "this poem is a poem about ideas," or "this poem communicates a mood." If you succeed, you have all of the elements there together. Moods and images are certainly inseparable from ideas—they're both together. It is only an inadequate reading which would cause you to say, "this is just a nice mood."

Q: The reason I was interested in your poem *Spleen* is because it seemed to me it was definitely a mood poem.

I am like the king of a rainy country,
rich yet idle, older already than any
passage of years, scorning advice, bored
with his dogs, with the sports, the games,
even the bright falcon falling on the lawn.
Nor will his eyes ever turn beyond the balcony
where, upon the smooth stones of the courtyard,
his people are dying. No foolish song,
no fond clown's capering cheer him.
All the hard lines of waste he wears.
All the charmed beds grow damp and stale,
and his women, for whom every prince
seems beautiful, slipping from their clothes
in the softest of times cannot
tease one smile from that thin face.
The scholar who makes his gold never found
charms to clear a body's dark element.
Nor, at the end, will steaming Roman baths,
remembered by the mighty to their last days,
warm this dying king. In his veins
a brackish water crawls, and in his eyes
only what has been forgotten lives.

R: I don't think so, I think it's quite philosophical. It's not my poem, of course, it's Baudelaire's, but I wanted to make it a complete poem in English, not a precis in French. . . . The word "mood" just reduces things. You could say that this particular poem is negative, or depressing, or dark, or something like that. But in a way that really has very little to do with the poem.

Q: It seemed to me that it nicely illustrated a splenetic mood—a state of mind that comes over everyone at some time or other, and this was a neat expression of this sense of futility and uselessness of life.

R: You see, now you're talking about it in terms of ideas. You're talking about futility and uselessness, however inadequate those words are to the emotion itself, so you've already gone past the idea of mood. Eliot once said that poems can be felt before they're understood . . . something along those lines. And I think maybe that when you start talking about mood, assuming that you're talking about a poem that's a classic by definition—I'm not particularly referring to my poem here—it's almost as if you haven't realized your feeling in relation to the poem or you wouldn't define it in that way. I think that in talking about a poem, or about any given creative work,

the major difficulty is very much related to teaching—in that you cannot afford (both for yourself, your audience, your students, the poem, and the poet) to reduce, or to talk about the poem in a reductive way because then you're not really getting into the poem and you're just eliminating possibilities. The purpose of the poem in a general way is to *open* possibilities of feelings for the reader and for the person who is writing the poem, through the act of writing the poem. It's a recognition of what is in me, and is in you.

Q: I agree, but a commentary on a work of art does have its place—

R: Yes but not a reductive place, it's a way of opening things up.

Q: —and then you go back to the work of art with a richer understanding in detail.

R: Right.

Q: Well, if you're not simply trying to express what I would call a mood or an emotional state, what is being said in this poem then? I presume you're not saying anything about the actual state of the world; are you simply talking about the speaker's view of the world at that moment?

R: Well of course you're saying something about the state of the world. But what is the state of the world but the view of a given man looking at the world at a given time?

Q: O.K., what I'm trying to get a clearer understanding of, is what this poem is meant to express or to convey to someone else? You say it *does* say something about the world of the speaker, of the writer, and I understand what you mean by that. But if the statement it makes is only about the world of that particular person then it has no particular significance for me unless I too at some time or other come into an attitude toward the world similar to his. Right?

R: Right, or unless he can sponsor a similar feeling in yourself at the time you're reading him.

Q: Then you're not trying to propagandize this particular point of view, you're not trying to make everybody feel splenetic but, rather, isn't this, like much art, a kind of play form in that you're inviting the reader to imaginatively participate in this particular mood? And like the pleasure of reading short stories, the great thing about it is that once you're through reading it—however tragic or melodramatic—you're out of it. You're personally involved for a moment, but not forever. Is this not a particular kind of intellectual pleasure that you're presenting to the reader?

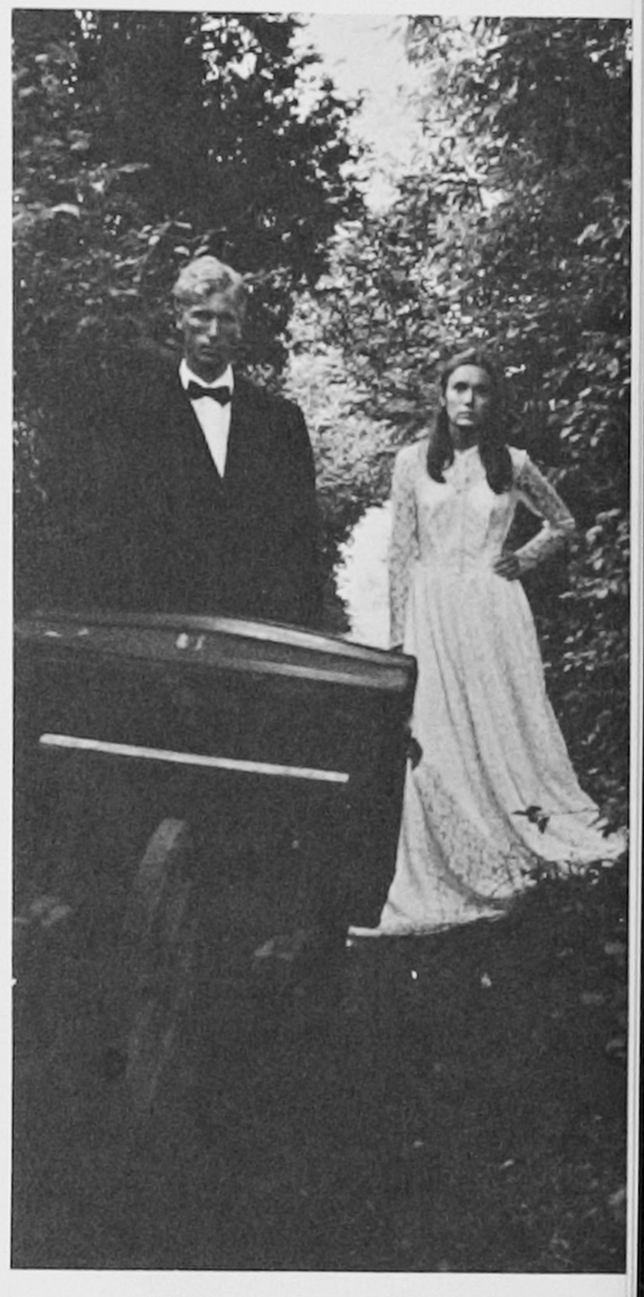
R: I suppose you could say that, in a way. I don't know about that "reading something and then getting out of it." I've found that things that have most affected me I have *not* been able to get out of. Robert Frost said in defining a poem that meant a lot to him, that it would be a hard poem for him to get rid of. I think that the poems which become meaningful to you in any depth, are the things which you cannot get rid of easily. (But) I don't like the idea of my saying what any of these things mean. In a real way I don't really know what they mean. Somehow the writer knows less about the work that he has created than somebody reading it, because he knows so much more about it that it's impossible for him to look at it freshly. And he doesn't want to say any more about it, because he's already said, or tried to say, what was there by doing it and saying anything less would be so obviously reducing it. There's another story about Frost: he had read a poem and then somebody said, "That's wonderful, Mr. Frost, but what does it mean?" And so he said, "This is what it means"—and he read the poem again.

Q: Do you think Frost's place in public esteem right now is temporary, and higher than it will be a century hence?

R: I think he wrote a great number of very bad poems, but he wrote a considerable body of very good things. You judge a given artist's relevance to yourself by the necessity of your return to his work. And I find myself going back to Stevens or Yeats, much more than Frost.

Q: What contemporary American poets do you particularly value?

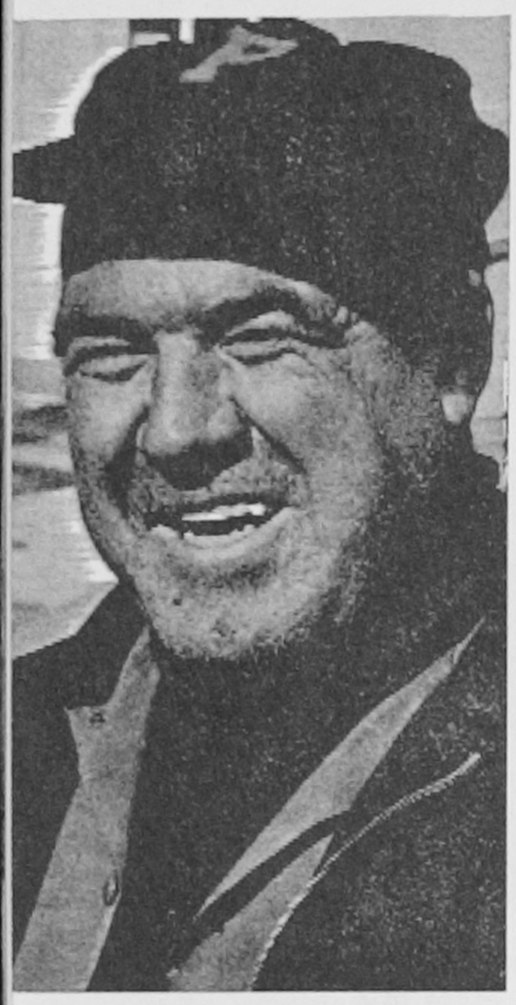
R: W. S. Merwin and John Berryman, in particular. There are several others too. I think there's a lot of very good poetry being written. Those are two, I find, that I particularly enjoy coming back to."



Margin photos for this interview were taken this summer by Bob Hower '68 while Raab and friends were on-location at a summer place in Jamestown, R. I., for the filming of Raab's "Or I'll Come to You."

The Passing of "Moose" Provoncha

BY PAUL WITTEMAN '65



"Moose"

A gentleman by the name of Maurice B. "Moose" Provoncha died Sunday in Burlington, Vt., at the far-too-early age of 46.

Moose was the husband of Marguerite Provoncha, the father of four children and the proprietor of Provoncha's Esso Station on Main Street in Middlebury, Vt.

Hundreds of Middlebury College athletes and countless alumni and students considered Moose Provoncha a friend.

The athletes, perhaps, knew Moose best because he was an enthusiastic follower of the College's football and hockey fortunes.

I distinctly remember Moose during a key football game with Norwich in the fall of 1965. Norwich was favored by three touchdowns, but the score was 0–0 late in the fourth quarter when a Middlebury halfback broke through for a long run down to the Norwich 10-yard line. I was working the sideline chains with two other students, when Moose dashed out on the field and ran down the sideline right behind the runner and pursuers. I yelled, "Moose, you can't do that." "The hell I can't," he shouted back. "We're going to score, and I want to see it."

When Middlebury was a college hockey power in the late '50's and early '60's, Moose used to travel to Middlebury games at Yale, Princeton, West Point and other schools. Athletes don't forget fans like that.

But Moose's association with student athletes transcended athletics . . . his gas station was unofficial headquarters for students and returning alumni. Moose maintained a ledger for visitors on his cluttered desk, with entries listing the location, occupation and activities of former students. This was the first item anyone looked for upon returning. Each year at Christmas, Moose would go through this ledger and then mail cards to his hundreds of friends. Those who knew that Moose had difficulty writing, because of a partially disabled hand, well understood the meaning of this gesture. Such a card made an indelible impression on me one Christmas while I was serving in Korea.

His generosity was conspicuous, for Moose was not a wealthy man. He invited students to his home for dinner, and his refrigerator at the gas station was well-stocked and always open to his friends.

Credit was extended to students temporarily strapped for cash, and more than once Moose donated the use of his own car.

Each spring, he sponsored a big party, which came to be known as "The Deans' Nightmare," and alumni would travel hundreds of miles to share the weekend with Moose. He was continuously invited to weddings and parties by present and former students, but the demands of his business kept him from attending all but a few.

Moose was buried Wednesday in Middlebury following a Solemn Requiem Mass in St. Mary's Church with more than 100 alumni, numerous College officials and countless numbers of townspeople in attendance. In my four years as a student, I never saw St. Mary's more crowded.

But perhaps a more significant gesture of respect was made at an alumni meeting following the burial. There was overwhelming response to the establishment of a substantial trust fund to aid Peg in the education of her four children. Each year there also will be an award made to a College athlete who best exemplifies the spirit that Moose left us as his heritage. I know it will be a highly coveted award.

I was privileged to know Moose for a relatively brief period, yet I felt I knew him well, and all who knew Maurice Provoncha counted him as a friend.

His friendship will be sorely missed.

Editor's Note: This appreciation of the impact of "Moose" Provoncha's life on many Middlebury students is based on a column by Paul Witteman published in the Berkshire Eagle, *Pittsfield, Mass. Mr. Provoncha died suddenly on August 4th. Gifts to the Maurice Provoncha Memorial Trust should be addressed c/o Harold Provoncha, National Bank of Middlebury.*

Letters

"Change Without Student Power" Revisited

Excerpts from a letter
BY PETER KNOBLER '68

"I graduated from Middlebury in June, 1968. I never thought I would write to the college once I had left it. . . . My reasons for (writing) include fury at what I can only believe is willful (and particularly poorly executed) distortion of the events of a year in which I actively participated, and a far out evangelistic tug I find I'm feeling which is forcing me to speak directly to the source of much of the college's confusion: its alumni. . . .

Middlebury was by no means "cool" during the 1967–1968 academic year. That Old Chapel wasn't burned to the ground is not an indication of the temperature of the student body. (Other campuses were not, incidentally, "disturbed" . . . they were *disrupted*. Middlebury, I hope, was disturbed, shaken in its serenity.)

BLACK POWER

"Activism: the Primaries and the Ghetto" conspicuously passed over the formation of a black-oriented black-awareness group. It chose, instead, to publicize . . . the Youth's Opportunity for Understanding group which . . . works along more conventional and socially acceptable lines. Far more important than the founding of YOU, the uniting of the black students on campus serves as proof positive that somebody is learning something at Middlebury. . . . . The organization put forward such proposals as the creation of black world and American history courses, and brought to question the absence of any black members on the faculty or in the administration. The organization was completely student initiated, and marked . . . an active and sustained political and politico-cultural interest which has so long been lacking at Middlebury. . . .

PEACE MARCH ON WASHINGTON

The article's coverage of the Mobilization was equally annoying. . . . What actually happened with regard to the Mobilization is a story which was repeated on many campuses across the country. Students went to the October demonstration at the Pentagon with dissent on their lips but a firm belief in the "American way of life" in their hearts. Once arrived, however, and faced for the first time with armed soldiers of their country's own military prepared to do these students senseless and irrational damage far in excess of either law or justice, this faith was disspelled and turned into a broad questioning. One doesn't face one's own country's army and come away unchanged.

The change was one from liberal rhetoric to increasingly radicalized movement: from talk to action. The culturally enforced isolation of the Middlebury campus was overcome by the unforgettable memory of a baptism in tear gas. With it came the knowledge of an America travelling a dangerous and now recognized road of violence and irrationality. The road has passed through Chicago since then, and Memphis, and Los Angeles, and is extending itself daily. The Mobilization found this realization too much to accept without taking some steps towards notifying the campus, and the town, of what they felt was past and passing and to come. This, and not the "marching" and "charging" referred to before, was the crux of the movement. It would have been well if Middlebury rather than the Pentagon had taught them this lesson.

STUDENT NEWSPAPER

And we come to the newspaper. The absolutism of the statement that the only reaction to this year's *Campus* was "irritation" and "boredom" is . . . outrageous. . . . The "groovy world beyond the campus," as defined by the writer, included "Vietnam, psychedelic music, Quebec dissidents, and the national political scene." The cynicism involved in implicitly dismissing as topics of concern these areas is overwhelming. If the student does not find in the running of his country, be it in foreign affairs or domestic, some stimulus to thought and/or action he is sadly mis-educated, and Middlebury has not performed its function in educating this man. . . .

The *Campus*, as it happens, has come upon very fine days. It has worked its way from a sports and college-bulletin-board rag to a weekly, almost a journal, which deals with issues worth the effort to read the print. What better service to the college community (an *intellectual, educational* community) than to present it with controversy and stimulation? That what is printed is not universally or even generally accepted should not be cause for the termination of its publication. The *Campus* does not pretend to represent the views of the student body. . . . It does lay claim, however, to the power to exercise minds, and this I think it did admirably. That this exercise was not greeted with good feeling is unfortunate, and telling. The paper accepted freely all contributions of material, provided of course, that "the English language be treated with respect." To those who insisted the *Campus* give greater emphasis to Middlebury, rather than non-Middlebury news, the paper suggested a more sensitive focusing of concerns. . . .

NEW STUDENT CONCERNS

Middlebury was a campus of some change in 1967–1968. The long-standing, traditional (almost legendary) Middlebury isolationism was beginning to break down. The possibility of a Teach-In was unheard of even the year before; the biggest row had been over Sophomore driving, hardly a vital concern considering the alternatives. In 1967–1968 the students got involved with the administration's faculty hiring and firing procedures, though this was not immediately fruitful. Tenure and faculty competence—another topic Mr. De Yoe skipped entirely—aroused rightful concern among students, who it would seem have some stake in the matter.

The year was one of change, and was indeed without much officially sanctioned "Student Power." However, the students' power is growing without sanction, and will continue to grow. Demands will be made which are less issue-oriented and deal more with the administration's power to regulate both academic and non-academic aspects of the student's life. The issue of "In Loco Parentis" should be far from closed. One hopes the administration will deal with these demands more progressively than in the past, and give "Student Power" some meaning beyond that of a rhetorical flourish, if only for the students' sake. . . ."

Gentlemen:

. . . The News Letter would be a good publication if it was monthly and carried news of the campus and the college itself. Who wants art exhibitions and book reports? How about a real football team like we had in the 20's. How does Midd stand on the Hippies?

Richard K. Hazen '26

Letters *(continued)*

Gentlemen:

The passing of Professor Karl Anderson in July comes as a great shock to those of us who knew and loved him. Some of my fondest memories of Middlebury involve my close relations with him as teacher, thesis advisor and, most importantly, as a good and trusted friend. It has always seemed to me that he was the essence of what a Middlebury education is all about: a respected classroom teacher who took a personal interest in each and every one of his students. I am convinced that the future of the small liberal arts college is assured as long as faculty members like Karl Anderson continue to be attracted to its halls. We will miss his intellectual ability, his warmth and his good humor. But most of all, we will miss his friendship—and be the better for having known him.

Gordon Bingham '64

Prof. Anderson's widow and a number of his colleagues have established the Karl Anderson Memorial Fund to which former students, colleagues, and other friends may contribute in his memory. Income from the Fund will be used to purchase books for the Library, which will be identified by appropriate memorial bookplates. Gifts should be addressed to the Fund, c/o Walter Brooker, Middlebury College.

FOR MIDDLEBURY PARENTS:

With this issue, *Your Family and Middlebury* and the *Middlebury College News Letter* are merged. The parents edition of the *News Letter* will be identical to the alumni edition except it will lack a 16-page center section of Alumni News. Letters from parents are welcomed as heartily as letters from alumni.

METEOROLOGICAL INTELLIGENCE

The first snow cover on Mts Breadloaf and Abraham was observed on October 4th and on Saturday morning of Homecoming, October 5th, the tops of Camel's Hump and Mt. Mansfield were gleaming white, Breadloaf Campus was 32 degrees, and from Old Chapel steps the sloping lawn was well carpeted with yellow. Barefoot boys (with cheeks of fuzz) still pad the campus as we go to press (mid-October).

PLAN-AHEAD INTELLIGENCE

(Commencement Weekend 1969
is Memorial Day weekend.)

Identification of freshmen:
1) Karen L. Barclay, 2) William De Salvo, 3) Linda Frew, 4) David Thompson, 5) John Fluckiger, 6) Scott A. Harman, 7) Judith Cranker, 8) D. Harry Maddock, 9) Jeffrey W. Beach, 10) Martha W. Harris.

from the editor's window

A NEW SYMBOL OF MIDDLEBURY'S WILL TO SERVE

We learn early that what a man is can most reliably be guessed by observing what he does. But each of us knows himself to be more than the sum of his actions: those actions may evidence what we truly are but they do not exhaust our potentialities.

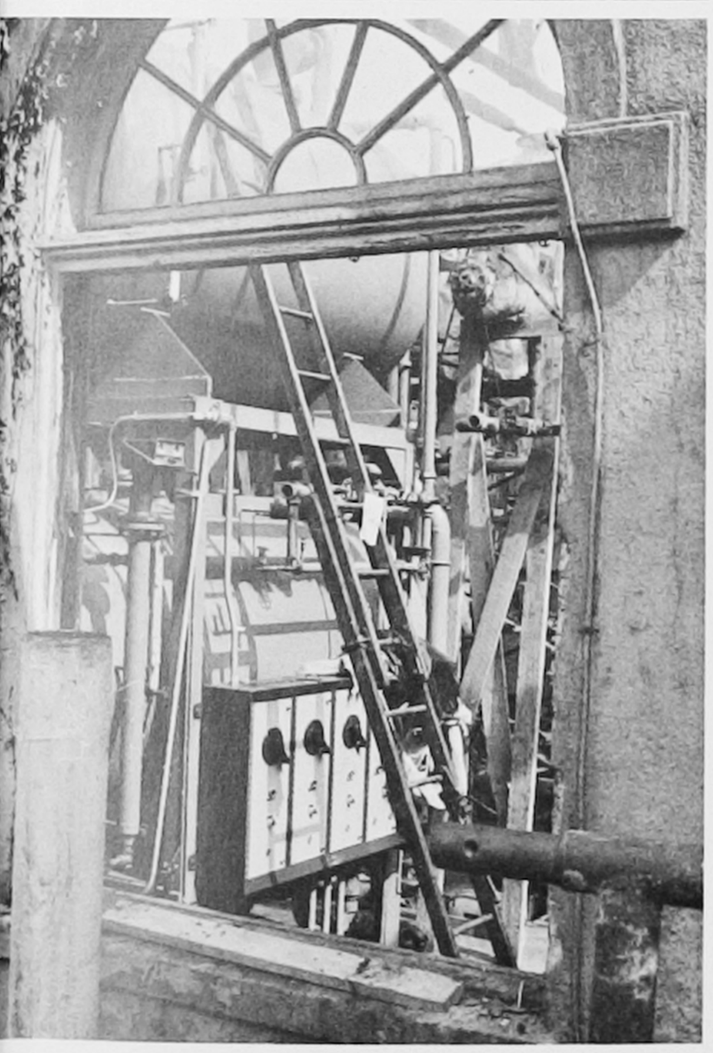
Middlebury, also, is more than the history of all of its actions. It, too, has an intrinsic "character," and some of its most precious acts are attempts to express that character—in the only way the ineffable can be expressed: symbolically.

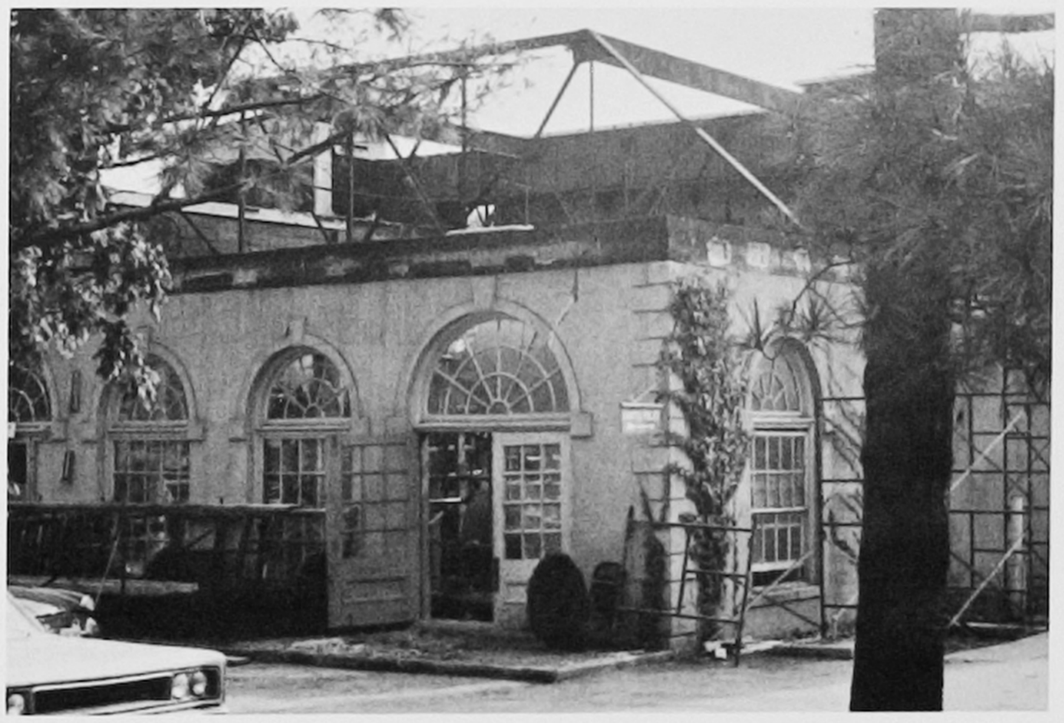
The power and worth of a symbolic act is not in what it directly accomplishes but in what it affirms about the character of him who acts—the present state of his inmost being. Otherwise, why esteem a kiss? Or salute the flag? Or dress for dinner in some remote outpost of empire?

The President of the College standing before the assembled mourners for Martin Luther King, and announcing the calling forth of a Special Committee to ponder how Middlebury can help solve the problems to which Dr. King addressed his life—this was a symbolic act which spoke to the character of Middlebury.

A college by its charter is dedicated to service in education. Its leadership has to guard itself from squandering its limited powers on secondary purposes, however worthy. But there are significant dimensions of this problem complex now facing the nation—of urban ghettos, obscene poverty, and minority rights—that are educational in the strictest sense, and to these a community of scholars and learners might legitimately address itself—if it so willed. It, alone, cannot solve the entire problem but it can make its own unique contribution. And over and above the practical achievement stands the will to act—a symbol of acceptance of free men's responsibility for the well-being of their society.

AROUND THE CAMPUS





Scenes of dust, renewal, and elegance. Above, the lounge in the music and arts center, the Johnson Memorial Building dedicated October 12th. Music Studio and old infirmary in front of building were demolished in September: at left, top and center, the Music Studio comes down. (Carr Hall is new infirmary.) Lower left and center, old roof comes off Power Plant for installation of new boiler, providing added capacity for heating new buildings on campus.

VOL. 43, NO. 1 AUTUMN 1968

Middlebury

COLLEGE NEWS LETTER

Second-class postage paid at Middlebury, Vt.
05753 and at additional mailing office. Return requested.

MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT

CALENDAR FOR 1968–1969

SEPTEMBER, 1968

11—Wednesday	Freshman Week begins
15—Sunday	Freshman Convocation, Mead Chapel—10:45 a.m.
16—Monday	Fall Term classes begin—8:00 a.m.

OCTOBER

5—Saturday	Alumni Homecoming Day (College in Session)
26—Saturday	Parents' Weekend (College in Session)

NOVEMBER

9—Saturday	UVM Football Game—Away
27—Wednesday	Thanksgiving Recess begins—12 noon

DECEMBER

2—Monday	Classes resume—8:00 a.m.
14—Saturday	Fall Term classes end—12 noon
16—Monday	Final Examinations begin
20—Friday	Final Examinations end

JANUARY

6—Monday	Winter Term begins—8:00 a.m.

FEBRUARY

5—Wednesday	Winter Term ends—5:00 p.m.
6—Thursday	Winter Recess begins
10—Monday	Spring Term classes begin—8:00 a.m.
20—Thursday	Winter Carnival Recess begins—5:00 p.m.
24—Monday	Classes resume—8:00 a.m.

MARCH

29—Saturday	Spring Recess begins—12 noon

APRIL

6—Sunday	Easter
8—Tuesday	Classes resume—8:00 a.m.

MAY

16—Friday	Spring Term classes end—12 noon
17—Saturday	Senior Comprehensive Examinations begin
22—Thursday	Senior Comprehensive Examinations end
23—Friday	Final Examinations begin
28—Wednesday	Final Examinations end

JUNE

1—Sunday	Baccalaureate
2—Monday	Commencement